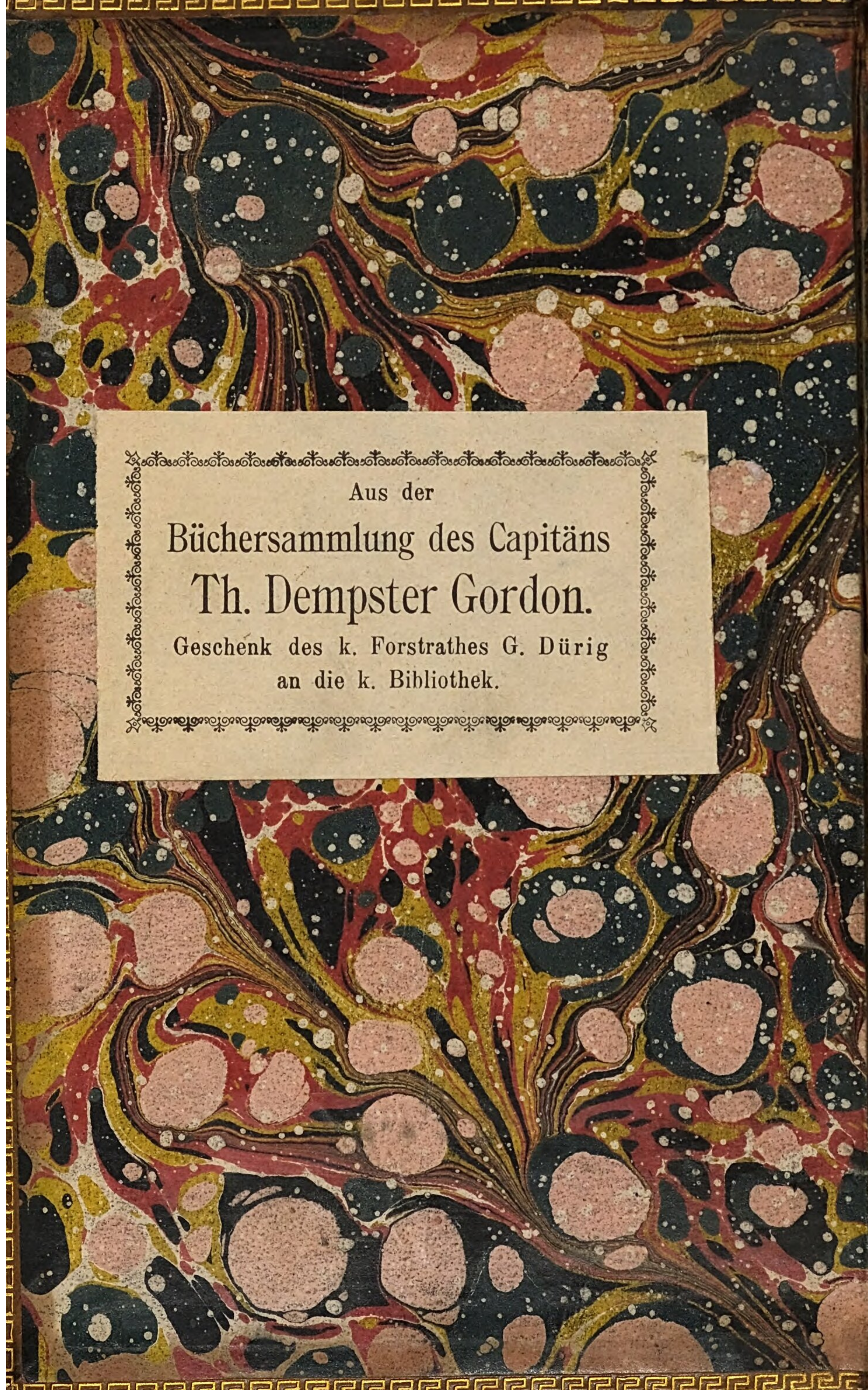




The background of the image is a traditional marbled paper pattern. It features large, irregular, dark blue or black spots, some of which are filled with a lighter, pinkish-tan color. These spots are separated by thin, flowing lines of red, yellow, and black. The overall effect is a complex, organic, and colorful design. In the center of the image, there is a rectangular, cream-colored paper label with a decorative border. The border consists of a repeating floral or scroll-like motif in black ink. Inside the label, the text is printed in a black, serif font. The text is centered and reads: "Aus der Büchersammlung des Capitäns Th. Dempster Gordon. Geschenk des k. Forstrathes G. Dürig an die k. Bibliothek." The label is slightly offset to the left and top, leaving a margin of the marbled paper visible on the right and bottom.

Aus der
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Geschenk des k. Forstrathes G. Dürig
an die k. Bibliothek.



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G E O R G E R.

GEORGE the Second, by the Grace of God, King of Great Britain, France and Ireland, Defender of the Faith, &c. To all to whom these Presents shall come, Greeting. Whereas our trusty and Well-beloved *Joseph Davidson*, of our City of *London*, Bookseller, hath humbly represented unto Us, that he hath been at a very great Expence to get *The Works of Horace and Virgil translated into English Prose, with Critical, Historical, Geographical, and Classical Notes in English, from the best Commentators, both antient and modern, Together with the Latin Text put into Order of Construction*: Which Works he is now publishing in Latin and English Prose, with the aforesaid Notes, in *Octavo*, and purposes to publish all the other Latin Authors in the same Manner: And hath therefore humbly besought Us to grant him our Royal Privilege and Licence for the sole Printing, Publishing, and Vending the aforesaid Works of Horace and Virgil, and all the other Latin Authors in the same Manner, for the Term of Fourteen Years; We being willing to give all due Encouragement to Works of this Nature, which tend to the Advancement of Learning, are graciously pleased to condescend to his Request; and do therefore, by these Presents, so far as may be agreeable to the Statute in that Behalf made and provided, grant unto the said *Joseph Davidson*, his Executors, Administrators, and Assigns, Our Royal Licence for the sole Printing, Publishing, and Vending the said Works, for the Term of Fourteen Years, to be computed from the Date hereof; strictly forbidding all our Subjects, within Our Kingdoms and Dominions, to reprint the same, either in the like, or any other Volume or Volumes whatsoever; or to Import, Buy, Vend, Utter, or Distribute any Copies thereof, Reprinted beyond the Seas, during the aforesaid Term of Fourteen Years, without the Consent or Approbation of the said *Joseph Davidson*, his Heirs, Executors, and Assigns, under their Hands and Seals first had and obtained, as they will answer the contrary at their Peril: Whereof the Commissioners and other Officers of our Customs, the Master, Wardens, and Company of Stationers are to take Notice, that due Obedience may be rendered to our Pleasure therein declared.

Given at our Court at *St. James's*, the Twenty-fourth Day of February, 1741-2, in the Fifteenth Year of our Reign.

By his Majesty's Command,

HOLLES NEWCASTLE.

THE
ODES, EPODES,
AND
CARMEN SECULARE
OF
HORACE,

TRANSLATED INTO
ENGLISH PROSE,

As near the ORIGINAL as the different Idioms of the
LATIN and ENGLISH *Languages* will allow:

WITH

The LATIN TEXT and ORDER of CONSTRUCTION in
the opposite Page, and CRITICAL, HISTORICAL, GEO-
GRAPHICAL, and CLASSICAL NOTES, in *English*; from
the best COMMENTATORS, both Antient and Modern.

AND

A PREFACE to each ODE, illustrating its Difficulties,
and shewing its several ORNAMENTS and DESIGN.

ALSO

The Method of SCANNING the several Sorts of VERSE made use
of by HORACE; and a TABLE, shewing at one View
of what Sort of VERSE each ODE consists.

For the Use of SCHOOLS as well as of PRIVATE GENTLEMEN.

The FOURTH EDITION.

VOL. I.

LONDON:

Printed for C. HITCH & L. HAWES, R. BALDWIN, W. JOHNSTON,
J. WARD, G. KEITH, J. WREN, P. STEVENS, S. CROWDER
and Co. P. DAVEY and B. LAW, J. MARSHALL, and T. FIELD.
M.DCC.LX.

THE
OLD
AND
CARMIN SECULAR
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H
TRANSLATED INTO
ENGLISH PROSE



T O
Cap^t. ALEX^r. WILSON,

THIS EDITION OF

THE ODES OF *HORACE*,

I S,

WITH THE UTMOST RESPECT,

INSCRIBED,

BY HIS MUCH OBLIGED,

A N D

MOST OBEDIENT,

HUMBLE SERVANT,

THE EDITOR.

T O

Capt. ALEX. WILSON

The Nation of

THE ODES OF HORACE

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WITH THE MOST RECENT

IMPROVEMENTS

BY HIS MICHIGAN

AND

MOST CORADIENT

HUMBERSTADT

THE EDITOR

T H E

P R E F A C E.

LYRIC POETRY being the design'd Subject of this Preface, I shall here only premise a few Observations on *Poetry in general*, which, as those who are in the least acquainted with it, know, chiefly consists in that Enthusiasm so much boasted of, which seizing a Poet, quite transports him, and when sufficiently warm'd with it, he triumphs over every Thing that stands in his Way: Rhime and Measure are to him no Obstacles at all, for he discourses with as much Ease and Energy as if he were ty'd down to neither the rigid Rules of Rhime nor Measure; which has made the ablest Masters recommend the reading of the Poets as the best Method to learn the Art of Thinking. *Aristotle* proposes *Homer* in particular, as the Pattern to be imitated by every one who would write well, as he excels all the Ancients both in Sentiment and Expression; but *Quintilian* says yet more of him; "*Homer*, says he, extended the Limits of Human Genius to their utmost Stretch, and possessed so complete Ideas of all the different Kinds of Writing, that he alone is a perfect Model of all the different Beauties that can enter into any Composition." And where indeed can we find such Patterns for Writing as in *Homer*, *Pindar*, *Horace* and *Virgil*? Can we read their Works without discovering all that human Invention could possibly conceive of the truly Grand,

Grand, Sublime and Heroic? Can we read their noble Sentiments, their daring and happy Strokes, without being animated by their Fire? But if we look into the sacred Poets, the Beauty and Excellency of Poetry will be still more manifest; for who can read the Song of *Moses*, the Psalms of *David*, or the Book of *Job*, without being struck with Amazement at the artful Images and inimitable Beauties wherewith they abound. *Rivers flow back to their Sources, Hills tremble, Mountains dissolve like Wax, Seas meet and retire at the Voice of their Creator*; are Expressions so lofty and sublime, as plainly shew their Author; nor can such Ideas fail of awakening the Soul, and expanding its Thoughts to the utmost Pitch.

We can't, therefore, be at too much Pains to acquire a thorough Knowledge of the ancient Poets, whose primary Design was to instruct Men; and it is well known how greatly they contributed in the first Ages, towards polishing Mankind, constituting them into States and Societies, and uniting them in one common Interest; which gave Rise to the Fables of *Amphion* raising the Walls of *Thebes* by the Sound of his Lyre, and *Orpheus* softening Rocks and taming savage Beasts by the exquisite Sweetness of his Song. The very Laws that *Solon* made for the wisest State in the World, he put most of them into Verse; and the Descendants of the first Poets seem to have inherited their humane, social Disposition, *Horace* and *Virgil* were the Delights of the Court of *Augustus*.

The Nature and Design of each Kind of Poetry is to make us wiser and better. The *Epic* conveys Instructions to us, couch'd under the Allegory of one important Heroic Action. The *Lyric* celebrates the Virtues and noble Achievements of great Men, in order to engage us to imitate their Example. *Tragedy* regulates our Pity and Fear, by familiarizing us to these Passions, which when they surpass certain Bounds, create us so much Trouble and Disquiet. *Comedy* and *Satire* correct our Vices in a pleasing and diverting Manner, and wage an implacable War against whatever is absurd or ridiculous in Conduct. *Elegy* laments the Death of those Persons who deserve to be mourn'd and regretted.

The

The *Eclogue* sings the innocent Pleasures of a Country Life. By all which it is evident the Intent of Poetry is not so much to please the Imagination, as to inform and enlighten the Understanding. It only makes use of the Imagination as a Canal to convey Truth to the Mind and Heart, for which purpose it uses Figures, Fables, Allegories, Energy, Riches of Expression, and Harmony of Numbers. Accordingly we see that all the great Men, Poets, Orators, Historians, and Philosophers, of every Age and every Country, have not scrupled to make use of the same innocent Artifices for the same End.

Tho' Poetry, with all its Charms, would be of very little Value were Amusement its only Aim. A Poet proposes to be really useful:

Lectorem delectando, pariterque monendo. HOR.

And whatever Subject he treats of, his View is still *Jucunda & Idonea dicere vitæ*; "To say what's pleasant and instructive too."

But as our Happiness depends chiefly on providing for the necessary Demands of Nature, and obeying the Dictates of our serious Affections towards our Family, Friends, and Country, such Pursuits demand the gross of our Time; and all other personal Gratifications ought to give Place to them; as these necessarily engage us in a Course of very laborious Application; without Intervals of Relaxation and pleasing Diversions it would be difficult to support that Chearfulness of Mind which is requisite towards Success in our most important Concerns; wherefore even that Poetry which only amuses us, and gives a Relief from the Fatigues of Business, is far from being unprofitable; but the Ends of Poetry are far more noble, as has been already hinted, and will be more fully shewn in the following Treatise on Lyric Poetry, for the greater Part of which I'm indebted to the best Critics on our Author.

LYRIC POETRY is allowed to be of all others the most ancient ; it made its first Appearance at the Feasts which the first Men made as a Relief from their Labours, and to return Thanks to God for his Blessings. But it may be said to owe its Origin more particularly to the *Hebrews*, and as this People was conducted by a Spirit of quite a different Sort from that of the *Gentiles*, their Poetry had a more noble Origin, and was presently carried to the greatest Perfection in the Song of *Moses* and the Children of *Israel* on *Pharaoh* and his Host being drowned in the *Red Sea* ; which is so very grand and sublime, nay divine, that Wisdom itself seems to have dictated it. The same sublime Spirit of Poetry reigns throughout the Prophets and the Psalms. There shines, in all its Majesty, that true Poetry which excites virtuous Affections only, which leads us to the true God, which pleases us without seducing us, which instructs without disgusting us, which is always agreeable yet always useful, ennobled by its sublime Expressions, by its animated Figures, and yet more so by the Truth it announces, which makes it alone merit the Name of divine Language ; nor does any Ode of *Horace* or of *Pindar* come near it, nor any human Composition whatever, which shews how far divine Inspiration is above that poetic Fury and Enthusiasm which the Poets endeavour to excite in themselves by every thing that can heat their Imagination. The *Greeks* could not profit by the Example of this grand Lyric Poem, nor by the sublime Songs of *David* and *Solomon*, which were to them unknown, because of the little Commerce they had with the *Hebrews* before the 30th Olympiad ; and left to their own natural Genius, many Years intervened before they produced their first Essays on Poetry, which were no other than unpremeditated Praises of their Gods and Heroes. And these Praises, says *Aristotle*, were sometimes mix'd with a little Satire : But it soon chang'd its Form, according to the different Talents of the Poets ; for those who had the most elevated Genius chose the most difficult Subjects, the Praises of the Gods and Panegyrics on the Heroes : whereas those of a lower Genius chose more easy Subjects, Raillery and

and Satire ; for in Poetry as in Painting 'tis easier to shew the Defects of Nature than to imitate her Perfections.

Those who sung the Praises of the Gods or Heroes made use of Heroic Verse, and those who made Raillery their Subject chose Iambic Verse. After Experience had taught them to give each kind of Poetry the Verse most proper to it, Lyric Poetry changed its Tone, and assumed a greater Freedom than any other, by admitting all Kinds of Verse, the Pentameter alone excepted.

What Poets were the Authors of these Changes we know not, but Lyric Poetry first appeared in its true Form in the Works of *Alcman*, who is the oldest Lyric Poet of whom we have any Fragments. He lived long before *Cræsus*, about the 27th Olympiad, six hundred Years before our Saviour.

From this Time Lyric Poetry began to debase itself by descending from those sublime Subjects, the Praises of the Gods and Heroes, to Subjects less serious and less grave ; such as describing the Games, Amours, Dances, Feasts and every kind of Diversion and Gallantry. This Change plainly appears in the Poems of *Sappho* and *Alceus*, who lived four or five hundred Years after *Alcman*, but we cannot persuade ourselves that they were the Authors of it.

In the Space of fifty-five Olympiads, or 220 Years, there appeared in *Greece* nine great Lyric Poets, whose Names I here give in the Order they lived : *Alcman*, *Stesichorus*, *Sappho*, *Alceus*, *Simonides*, *Ibicus*, *Anacreon*, *Pindar*, *Bacchilides*.

In the same Space of Time there appear'd three Iambic Poets, *Archilocus*, *Simonides* and *Hipponax*.

We have no Collection of the Works of any one Lyric Poet, save of *Anacreon* and *Pindar* ; nor does there remain any more than two Odes of *Sappho*, of the other six of her Odes we have only Fragments. But of all the Lyric Poets, *Pindar* far excels ; and of the Iambic Poets, *Archilocus* is esteem'd the first.

To the nine Lyric Poets we have spoke of may be justly added *Corinnus* of *Thespis*, *Praxilla* of *Sicyon*, and *Telefilla* of *Argos*.

Thus have we given the State of Lyric Poetry during fifty-five Olympiads, or two hundred and twenty Years.

After this we are not to look for the least Vestige of Lyric Poetry among the *Greeks*, it having stopp'd all of a sudden, like certain Rivers, which, after having water'd several Countries, and in their long Course beautified and enriched the Fields with their Moisture, disappear without any Body knowing what becomes of them.

The *Romans*, like the *Greeks*, owed to nothing else but their own natural Genius the Origin of all Kinds of Poetry. And their first Essays were also nothing but the Efforts of pure Nature. Among them too Poetry was soon divided into two Kinds. The first they consecrated to the Praises of Gods and Heroes, and the other they employed in Raillery and Satire. But it would seem the first was the most Ancient, the great Care of this warlike People being to excite a Love to Arms and Religion.

From the Year of *Rome* 57, the Salian Verses were in Vogue, which were a Collection of Songs the Priests of *Mars* chanted to the Honour of the Gods at the Time they were making Sacrifices to *Hercules*, when they mentioned the Names of those who had distinguish'd themselves by any heroic Action.

Soon after this they introduced the Custom of Singing at public Feasts and at Table, either with the Voice alone, or in concert with the Flute or Lyre, which in all Appearance was much the same with those Songs *Achilles* play'd on his Harp to celebrate the Heroes.

But we don't find that for more than seven hundred Years one Lyric Poet appeared in *Italy*, viz. From the first *Punic* War to the Time of *Augustus*, when all of a sudden appears *H O R A C E*, who, born with a happy natural Genius for Poetry, assisted by his Knowledge of the *Greeks* Lyrics, was the first *Roman* Poet that imitated *Alceus*, *Stesichorus*, *Anacreon*, and *Sappho*.

'Tis true, that some Years before *Horace*, in the Dictatorship of *Cæsar*, *Catullus* made some Verses, for which, some think, the *Romans* rank'd him among the Lyric Poets, but I believe this is without Foundation; for in all *Catullus's* Works

Works there are but three Pieces that can be called Lyric Poems, and one of these is only a Translation of an Ode of *Sappho*, and the other two are of a different Sort from *Horace's* Odes: All his other Pieces entitle him rather to the Name of an *Iambic Poet*; now Iambic Poetry and Lyric Poetry are quite different; not but that a Lyric Poet may be also an Iambic, as *Horace* is, and the *Romans* had as many Iambic Poets as the *Greeks*, but the Lyric Genius was far scarcer at *Rome* than in *Greece*.

Under the first Kings of *Rome* there appeared only the Poems of the *Salii*, and some indigested Songs. Thus it continued under the Commonwealth, because of the little Regard they had for Poetry, till *Augustus's* Reign, when, as I have said, *H O R A C E* appear'd, who was the first and only Poet that disputed the Prize of Lyric Poetry with the *Greeks* he imitated. 'Twas about this Time also that *Titius Septimius* wrote, to whom *Horace* himself gives this great Encomium, "That he was not afraid to drink in *Pindar's* Fountain."

Pindarici Fontis qui non expalluit Haustus.

But we don't find that his Works were ever publish'd.

In *Tiberius's* Reign there was not one Lyric Poet; and under *Nero* there appear'd only *Cæsius Bassus*, to whom *Perfius* addresses his sixth Satire. In the Reigns of *Vespasian* and *Domitian* we find only *Salleius Bassus* and *Passienus*, the last of which, after having wrote a few Essays after the Example of *Propertius*, try'd his Skill at Lyric Poetry, and attempted to imitate *Horace*.

These five or six are the only Lyric Poets that have appear'd among the *Romans*, a small Number indeed of a People, who, for Extensiveness of Genius and Greatness of Soul, excelled all the Nations upon Earth, and whose Language, if it was not quite so rich and pompous as the *Greek*, yet it had Grandeur, Variety, Harmony and Graces sufficient for any Kind of Poetry, which shews that the great Difficulty of Lyric Poetry was the only Reason of its Scarcity.

However, 'tis a great Happiness to Mankind, that the two only Lyric Poets saved entire out of the Ruins of *Greece* and *Rome*, are precisely the two that are most valuable, *Pindar* and *Horace*.

'Tis certain that *Horace* has neither the Sublimity, Depth, nor Rapidity of *Pindar*, nor has he herein imitated him; nay, he cautions any one from attempting it, and warns them of their Fate if they do, in these beautiful Lines of the *second Ode* of the *fourth Book*:

*Pindarum quisquis studet æmulari, I-
ule, ceratis ope Dædalea
Nititur pennis, vitreo daturus
Nomina Ponto.*

“Whoever, Iulus, attempts to vie with Pindar, soars on
“Wings join'd with Wax, in Imitation of Dædalus, and
“will certainly, like Icarus, leave his Name to the Azure
“Sea, into which he falls.”

Horace, in his *Lyric Poetry*, follows *Alceus*, *Stesichorus*, *Simonides*, and *Anacreon*; and in his *Iambic Poetry* he follows *Archilocus*. Not but his Flight is often very high, and that he supports himself in that Height; but then his Flight is different from that of *Pindar*, who raises himself above the Clouds, and his Efforts are always favour'd with a prosperous Gale.

Beside, if *Horace* has not imitated *Pindar* in the Form and Character of his Odes, which are continued, and not divided by *Strophes*, *Antistrophes*, and *Epodes*, as *Pindar's* are, we must not blame his Language, which is rich enough to furnish out this Variety; but we must impute it to the Fault of the *Roman Music*, which being far inferior to the *Greek*, and quite different from it, did not suit this Sort of Poetry. Nor do I at all doubt but, had *Horace* had the same Assistance from Music which *Pindar* had, he would have imitated him in his Secular Poem, which being so solemn as to require two Choirs of young Gentlemen and young Ladies, gave him a fair Opportunity so to do.

But

But if *Horace* does not come up to *Pindar* in Enthusiasm and poetic Rapture, he makes up this Loss another Way ; for I'm persuaded that, of all the Gifts of the Muses, *Horace's Poems* are the most useful. He's a *Great Poet*, a *great Philosopher*, and a *great Critic*. And in none of his Pieces do we find the dictating Author, but every where the accomplished Gentleman, who, while he instructs us, always pleases, amuses, and diverts himself with us. There's nothing labour'd, nothing pedantic ; every Thing flows easy, every Thing noble, every Thing grand.

He's a great Poet, even in his Philosophy, notwithstanding his Dialogue style, he's a Philosopher in his Poetry and in his Criticism ; and thro' the whole there reigns a happy and fruitful Genius, an exquisite Judgment, and wonderful Solidity. Of all the Poets he is the only one that can form the Gentleman, as there's none but he that lays before us the Duties of a civil Life, and teaches Men to live happily with themselves, with their Equals, and with their Superiors. The Public Man, the Private Man, the Magistrate, the Warrior, Subjects, Kings ; in fine, Men of all Ranks and Ages may here find Precepts and Rules, the most important and the most necessary for their Conduct in Life.

Horace's Poems being then so very excellent, and so very useful, they deserve the utmost Care and Pains to explain them as clearly as possible ; and whoever attempts to do this, ought to shew wherein consist the Charms and Beauties of his Poetry ; set in a clear Light the Excellency of his Fables, the Strength and Boldness of his Figure, the Loftiness and Majesty of his Ideas and Images, the Harmony and Magnificence of his Expressions, and make a just Distinction between the Natural, the Graceful, and the Sublime.

For they deceive themselves mightily who think, that to understand the Poets perfectly, and have a true Taste of them, it is sufficient to know the Terms they make use of ; neither is it strange that such Persons don't discover the concealed Niceties and secret Delicacies that make the greatest Excellencies of Poetry, and take for Beauties and Ornaments the Extravagancies of an irregular and wild Fancy, which they might easily avoid by observing the Rules

Horace

Horace has given, who demonstrates that the Epic Poem, the Ode, and every other Piece of Poetry, has its fixed Ornaments as its known Characteristic, which, if a Poet knows not how to maintain, he deserves not the Name of Poet, as our Author says of himself ;

*Descriptas servare vices, operumque colores
Cur ego si nequeo, ignoroque, Poeta salutor ?*

“ If I know not how to observe all the different Characters, and give every Piece its proper Ornaments, why am I honoured with the Name of a Poet ? ”

This shews what great Care ought to be taken in forming the *Taste* of Youth in the Course of their Studies ; for it is a great Defect not to have a true Judgment of the Beauties of Poetry, and not to be acquainted with them, so far at least as to be able to distinguish the true from the false.

If it is necessary to form the *Taste* of Youth, it is much more so to form their *Manners* ; wherefore he that explains an Author, ought to teach and maintain whatever may contribute to improve them, and refute and amend what may have the least Tendency to debase or corrupt them ; and this is more especially necessary in explaining Poets ; for young People are not so ready to give Attention to serious Discourses, as to those delivered in a pleasant jocular Manner, and with a Design rather to divert than instruct ; hence comes the *Taste* they generally have for Fables.

Poetry also, by its Allurements and Charms, slides insensibly into their very Souls, and when it has once got Possession of the Fancy, it quickly persuades the Heart ; and surely no Pieces of Poetry can strike the Fancy sooner than *Horace's Odes*, which offer us the Fruits of Wisdom curiously set off with the most charming Flowers of *Parnassus*.

In them *Horace* teaches every one to be content with their Station, and not disturb their own Peace with groundless Ambition, to obey the Laws, to submit to their Superiors, to shun Avarice, to be moderate in every Thing, to reckon none happy but those who know how to make a right Use
of

of the Gifts of Heaven, and to be more afraid of Infamy than of Death itself :

*Non possidentem multa vocaveris
Rectè beatum : rectius occupat
Nomen beati, qui Deorum
Muneribus sapientèr uti
Duramque callet Pauperiem pati,
Pejusque Letho flagitium timet.*

He teaches the Magistrate to keep his Passions under entire Subjection, and to administer Justice with Steadiness, Resolution, and the utmost Impartiality.

He lays down most useful Rules for young Warriors ; he shows them that, to succeed in their Profession attended with so much Glory, and at the same Time with very great Toil, they must renounce all Indolence and Sloth, expose themselves to Dangers, bear up under the greatest Fatigues, and so far from carrying the Effeminacy and Luxury of the City into the Camp with them, they must learn to suffer Cold, Hunger, and every other Hardship to which a Soldier is exposed.

To Generals he gives this excellent Precept, which he enforces by a noble Example ; *That to the Protection of Heaven, they, on their Part, ought to join Vigilance and Foresight, which are the surest Resources of Armies in all the Operations of War, and which promise and ascertain a happy Success to the most hazardous Undertakings.* His Words are very remarkable :

*Nil Claudiæ non efficient manus
Quas & benigno numine Jupiter
Defendit, & curæ sagaces
Expediunt per acuta belli.*

“ No Enterprize is too hard for the Neros, whom Jupiter
“ favours so remarkably with his Protection, and who, by
“ their great Prudence and Conduct, are able happily to ex-
“ tricate themselves from the most threatening Dangers they
“ are exposed to in Battle.”

Without this Prudence and Conduct, the greatest Force destroys itself, and sinks under its own Weight.

Vis consilii expers mole ruit suâ.

For it is not on Strength or Force, but on Wisdom and Prudence, the Safety of States depend. *Salust* has an Expression very much to this Purpose :

Ego ita comperio omnia regna, civitates, nationes, usque eo prosperum imperium habuisse, dum apud eos vera consilia valuerunt.

“ For me, I find that Kingdoms, Cities, and Nations,
“ continue to flourish so long as good Counsel prevails, and
“ is put in Execution.”

In fine, we may justly say of *Horace*, that of all the Poets he has extracted the most from Philosophy, and amassed in his Odes more Maxims of Morality and Philosophical Truths than any *Roman* Poet whatever. I must transcribe the greater Part of *Horace*, were I to collect all the momentous Principles of Morality diffused through his Works, in which his chief Intention is to improve Reason, and purify the Heart from every vicious Passion ; to give us useful Rules for our Behaviour, not only under Adversity, but likewise in prosperous Circumstances, which are more dangerous to Virtue than Afflictions ; and to establish a perfect Tranquility in our Minds, by rescuing us from the Tyranny of Ambition and of Fear.

Horace is not only a great Poet and a great Philosopher, but a great Critic : Nor is his *Art of Poetry* his only Critical Piece ; the *Fourth* and *Tenth* Satires of his First Book, and the *Second Book* of his Epistles are full of useful Precepts.

It were to be wished, *Horace* had explained himself as fully on *Lyric Poetry*, as he has on other Kinds of it, and taught Poets what to follow and what to shun ; but he has contented himself with pointing out its Character without giving one Precept ; whether he found it too difficult to lay down Rules for this Poem, or rather that a natural Genius was sufficient to improve in it. Hence he says, *Musa dedit*, “ The
“ Muse hath given, *both taught* ;” and so thinks he may be dispensed with from saying any more : And indeed those to
whom

whom the Muse hath given this Genius, have no Occasion of Rules for a Poem so short, they are led, or rather drawn, by a Genius stronger and surer than any Rules whatever. However, as none have yet given Rules for the ODE, to assist in some Sort those who read the Lyric Poets, I shall give, from *Dacier*, some Observations that he made on the Practice of *Pindar* and *Horace*, by which they may be enabled to judge more readily and more surely of the Works of those who have Courage to imitate them.

The ODE is a Poem that's generally short, made to be play'd on the Harp, or in Imitation of such as are play'd upon it, and which, at its Pleasure, employs in its different Compositions every Kind of Verse, and often admits several in the same Piece; and suiting itself to all Sorts of Subjects, treats the smaller in a florid Manner, yet always noble, and the greater, with an Elevation that seems rather the Effect of Inspiration and Enthusiasm, than of solid Judgment.

Grand Lyric Poetry being then the Effect of Enthusiasm, my first Observation is, *That it may begin with Transport and poetical Fury*; for Inspiration has its ready and sudden Motions; of which Sort we see a great many in *Pindar* and in *Horace*. It is quite contrary in the Epic Poem, which, being very long, the Poet is obliged to put an Exordium before it, to show its Subject and pray to be inspired; and this Exordium is simple, as it is the Poet that speaks and not yet inspired. This is the Practice of *Homer* and *Virgil*. There is then a great deal of Difference between the Beginning of the Ode and the Exordium of the Epic Poem. Not but that the Ode makes sometimes use of this kind of Exordium.

The second is, *That the Poet ought to speak of Things remarkable, entirely new, and that have not been sung by any other*. This is *Horace's* own Direction:

*Dicam insigne, recens, adhuc
Indictum ore alio.*

And of Consequence the Poet ought to reject every Thing that is mean, every Thing that is low, and labours of Mortality, as he elsewhere explains himself:

*Nil parvum, aut humili modo,
Nil mortale loquar.*

It is in grand Lyric Poetry as it is in grand Painting. In Subjects grand and heroic, the Painter does not amuse himself with searching into the little Niceties ; he minds what's noble, what's grand, what's heroic, and disdains every thing that is frivolous, mean, or low. The Lyric Poet does the same, and when he descends to lesser Subjects, gay or tender, which require not such Majesty and Loftiness, he never departs from this Character. He searches after what is new and noble, and is particularly nice in his Choice.

As a Painter does not make use of the utmost Perfection of his Art, unless it be to imitate the most grand Subjects, neither does the Lyric Poet make use of the whole of his, unless it be to set the grandest Subjects in a just Light. Both the one and the other must possess their Manner, that they may imitate the Tender, the Light, the Graceful, and the Delicate, that true Nature may be represented in all its different Shapes.

The *Third*, *That the Lyric Poet observes neither Order nor strict Method* ; so that his Pieces are not a continued Syllogism or Chain of Reasoning. Inspiration allows not Motions so exact and so regular ; it has Allurements more ready and more free. But we are not to infer from thence, that the Judgment ought to be banished from its Composition ; No ; the Judgment lies concealed under this beautiful Disorder. There's somewhat divine in a Lyric Poet, which makes him excel other Men in Judgment.

The *Fourth*, *That it's Strophes, its Stanzas, its Couplets are not sharpened into Epigrams nor Madrigals* : There's nothing farther from the Ode, nor what favours less of Inspiration. In a Poet truly inspired, we perceive not his Spirit but his Genius only, which are quite different, as might be easily made appear.

The *Fifth*, *That its Morals, which are the very Soul of Poetry, must not be trivial and cold* ; but, on the contrary, solid, and ought to have all the Fire of Poetry ; nor must they appear different from the Work, like Gold inlaid, but should be incorporated into its very Body.

The

The *sixth* and last is, *That in all its Lines there must be such Number and Harmony as charms the Ear.* I say Number and Harmony different from Feet and Rhime, and which result from nice Choice and Magnificence of the Terms, from their Connection and Arrangement, that gives them something musical, which wonderfully transports and ravishes the very Soul. 'Tis this Harmony that *Homer* first taught, and which reigns with Sovereignty in the Odes of *Pindar* and *Horace*. Neither is there Music more perfect, nor that gives greater Pleasure.

This is Lyric Poetry, and every Poem in which this is not found is not Lyric, but Counterfeit. This is the Reason why this Lyric Poetry has been so scarce in all Ages ; for to succeed in it, a Poet must have a happy Genius, and that alone is not sufficient, if not improv'd by reading and meditating on the Works of the Ancients, and a thorough Knowledge and Admiration of the Beauties wherewith they shine. This made *Horace* recommend with so much Earnestness, to the Poets of his Time, the careful and diligent Perusal of the *Greek Poets*:

——— *Vos exemplaria Græca*
Nocturnâ versate manu, versate diurna.

This is the Method to improve that sound Reason has always taught ; by pursuing which, some of our best modern Poets have gained a solid and lasting Reputation, and to it Posterity will certainly put their last Seal.

AS TO THIS TRANSLATION OF THE ODES OF HORACE, which has met with so great Encouragement from the Public, all Care has been taken to keep free of a Paraphrase, and to give the full and true Sense of the Author, as near the Original as the different Idioms of the Latin and English Languages will allow, without falling into a flat verbal Translation.

This Method our Author himself directs to in his *Art of Poetry*, when he says ;

Nec

*Nec verbum verbo curabis reddere fidus
Interpres; ———*

“Nor like a servile Interpreter study to follow your Author too closely, translating Word for Word.”

And *Cicero* says, in his Book *De optimo genere Oratorum*, when speaking of the two Orations of *Eschines* and *Demosthenes*, which he had translated,

Non verbum pro verbo necesse habui reddere, sed genus omnium verborum vimque servavi.

“I did not think it necessary to translate Word for Word, but only to express the whole Force and Propriety of the Terms.”

St. Jerom also observes, “That *Homer* himself, who is so judicious, harmonious, and sublime, becomes childish, insipid, and insupportably low, when translated Word for Word.”

All which shews the great Absurdity of some Translations, which are so wretchedly servile, that they debase the very Language in which they are wrote, and are ready to create in Youth a Distaste and Aversion to the Author they are reading.

To avoid this Evil, I have, in those Places where the Author would not admit of a close Translation, on Account of the different Idioms of the two Languages, chose rather to give the literal Meaning of the Words below the Version, than debase the Sense of the Author by a mean servile Translation.

And here I must take Notice of an Objection some make against all Translations, *viz.* That they encourage Slothfulness; whereas the contrary has, by frequent Experience, been found to be true; for as there is nothing so discouraging to Youth as the dry Study of Words, which has marred many a fine Genius, whatever tends to make this Study easy and agreeable, must encourage Youth in the Progress of their Studies, and entice them to proceed with Alacrity

Alacrity and Chearfulness, and what tends more to make Study easy and agreeable than Translations, by the Use of which a Youth will make a greater Progress in the Latin Tongue in one Year, than he can by the Use of a Dictionary in two or three; there being a great deal of Time lost in searching for Words in a Dictionary; besides, few can distinguish, among the several Significations many Words have, which of them is proper for their Purpose; and if they can, the very best Dictionaries will often fail them, after all the Pains they have taken: Nor can the Use of Translations make them idle; for if they get their Lessons soon, they ought to be increased in Proportion, Translations being only to be made use of in preparing their Lessons, and not in rendering them to the Master.

The Necessity of English Translations to attain the Latin Tongue expeditiously, still further appears by the great Use Latin Translations have for many Years been found to be of, for attaining the Greek Tongue expeditiously; and why should not English Translations be of the same Use for attaining the Latin Tongue?

Having plainly shewn the Necessity and Usefulness of English Translations, I shall here only observe, that a Translator in Prose is more likely to give the true Sense and Meaning of an Author, than a Translator in Verse; for if a Translator in Prose, who is at full Liberty to make his Choice, is often straitened to find Words in one Language, that convey the same Idea and precise Meaning of the Words in another Language, what must a Translator in Verse be, who is confin'd to Number and Measure? Tho' both the one and the other are in some Sense confined; which is curiously described by *Roscomon*, in these inimitable Lines:

*'Tis true Composing is the nobler Part,
But good Translation is no easy Art;
For tho' Materials have long since been found,
Yet both your Fancy and your Hands are bound;
And by improving what was writ before,
Invention labours less, but Judgment more.*

How-

However, a Translator in Prose is not near so much confin'd as a Translator in Verse, especially if he is fetter'd with Rhime, which forces him often to sacrifice the Sense of his Author, to preserve his exact Numbers and the Graces of his Versification.

What I have further to add as to this Translation of the Odes of *Horace*, is, that the Reader will find nothing translated contrary to the Rules of Decency or Good-Manners, or that can offend the chastest Ear: This is the Reason why no Version is made of the *Eighth* and *Twelfth* Odes of the *Book of Epodes*; for whoever gives a Translation of what may tend to corrupt the Minds of Youth, or debase their Manners, manifestly transgresses that excellent Rule of *Juvenal*;

*Nil dictu fœdum visuque hæc limina tangat
Intra quæ puer est.———*

Suffer no Lewdness or indecent Speech
The Apartment of the tender Youth to reach.

And also that of the great *Roscomon*:

*Immodest Words admit of no Defence,
For Want of Decency is Want of Sense.*

The *Ellipses* necessary to connect the Sense of the Author are very few, and printed in *Italics*.

As to the Latin Text, all imaginable Care and Pains have been taken to make it correct, by comparing it with the very best Editions of *Horace*; and on the same Page with the Text are the Author's own Words put into *The Order of Construction*; which, with *The Translation* and *Notes* that are extracted from the best Commentators, both Ancient and Modern, and interspersed with several of the Translator's own, will, it is hop'd, be of great Use, not only to Schools, but to young Gentlemen who have only a superficial Knowledge of the Latin Tongue, in assisting them thoroughly to understand these inestimable Poems.

T H E

THE LIFE of HORACE.

HORACE was born in *Venusium*, a Town of *Apulia*, on the Eighth of *December*, in the Year of *Rome* 688, three Years before *Catiline's* Conspiracy, in the Consulship of * *L. Manlius Torquatus* and *L. Aurelius Cotta*.

His Father was only the Son of a Freed-man and a † Tax-gatherer, with which mean Descent *Horace* was sometimes reproached. When about ten Years of Age, he was brought to Town by his Father, who gave him a very liberal Education, as he himself tells us in *Book first, Satire sixth* :

*Sed puerum est ausus Romam portare docendum
Artes, quas doceat quivis Eques atque Senator
Semet prognatos.*

He boldly brought me up a Child to Town,
To see those Ways, and make those Arts my own,
Which ev'ry Knight and Noble taught his Son. }

At Eighteen he was sent to *Athens* to learn Philosophy, and finish his Studies.

*Romæ nutriri mihi contigit, atque doceri,
Iratus Graiis quantum nocuisset Achilles,
Adjecere bonæ paulo plus artis Athenæ;
Scilicet ut possem curvo dignoscere rectum,
Atque inter sylvas Academi quærere verum.*

Epist. 2. Lib. 2.

* See Book III. Ode 21. and Book V. Ode 23.

† Book I. Sat. 6.

Rome bred me first, she taught me Grammar Rules,
 And all the little Authors read in Schools ;
 A little more than this learn'd *Athens* shew'd,
 And taught me how to sep'rate Bad from Good.
 The Academic Sect possess'd my Youth,
 And 'midst their pleasant Shades I sought for Truth.

In the Twenty-third Year of his Age, he, with several others, joined *Brutus* then at *Athens*, and went into *Macedonia* with him, who made him a * Tribune ; but *Brutus* and his Party being defeated at the Battle of *Philippi*, *Horace*, with a great many more, forfeited his Estate.

After this Battle he † left the Army, and set about writing Poetry, wherein he acquitted himself so very well, that both § *Virgil* and *Varius* took Notice of him, and introduc'd him to *Mæcenæ*s, who was not only a great Statesman, but a Gentleman of great Learning, and a generous Patron of all learned Men, more especially so to *Horace*, who forgets not to mention it in several Places of his Poems, but particularly *Book fifth, Ode first*,

*Satis superque me benignitas tua
 Ditavit.*

Your Bounty gave my present Store,
 'Tis all I want, nor will I ask for more.

Horace growing very intimate with *Mæcenæ*s, he not only got his Estate restored to him, but introduc'd him to *Augustus*, with whom he was in so great Favour, that that Prince offered to prefer him to be his Secretary ; but *Horace* had the great Address to refuse that high and honourable Office, without offending his Prince.

His Taste for Study and polite Literature was very great : He lov'd them so much, that he thought Books as necessary to Life as the Things which support it,

* Lib. I. Sat. 6.

† Lib. II. Ode 7.

§ Lib. I. Sat. 6.

Sit bona librorum & provisa frugis in annum
Copia. Epist. 18. Book I.

Born a Poet, he composed Verses rather like a Gentleman than a Poet by Profession, indifferent about the Approbation of the Vulgar, and solicitous only to please a small Number of select Readers.

—— *Neque te ut miretur turba, labores,*
Contentus paucis lectoribus.

Sat. 10. Book I.

He liked Retirement, and had an Aversion to the Hurry and Trouble that attends a Court-life, tho' none was better qualified for it.

He was very moderate in his Diet, and contented with his Condition, as appears by *Ode Thirty-first, Book first,*

—— *Me pascunt Olivæ,*
Me Cichorea levesque Malvæ ;
Frui paratis & valido mihi,
Latoe, dones, & precor integrâ
Cum mente ;

Olives and Mallows deck my Board,
The wholesome vegetable Kind ;
O let me thus alone be stor'd,
With Health of Body, Health of Mind.

It is thought he was never married, as he makes no Mention of his Wife or Family in any of his Poems.

He was of a chearful facetious Temper, of an amorous Disposition, and somewhat passionate and hasty, but his Anger was never of long Continuance. He was short, but corpulent, which made *Augustus*, in a Letter to him, compare him to a thick little Book he sent him. He was soon grey-hair'd, and could bear Heat better than Cold, which made him live much at *Tarentum*.

*Me primis Urbis belli placuisse domique,
Corporis exigui: præcanum, solibus aptum,
Irasci celerem, tamen ut placabilis essem.*

Epist. 20. Lib. i.

— Tell them I the greatest please,
A little Man, and studious of my Ease;
And pettish too, I can be angry soon,
My Passion's quickly rais'd, but quickly gone.
Grown grey before my Time, I hate the Cold,
And seek the Warmth.——

His Love of Retirement increased with his Age, which made him live very much at * *Tivoli*, near the Grove of which his House is shewn to this Day.

Here he desired to live, and here he desired to die, as in *Ode sixth* of *Book second*;

*Tibur Argeo positum colono
Sit meæ sedes utinam senectæ;
Sit modus lasso maris, & viarum
Militiæque.*

Quite tir'd of foreign Lands and Mains,
Of Journies great, and dire Campaigns;
My Age at *Tibur* let me spend,
At *Tibur* all my Labours end.

But if the Fates denied him this Request, he begs they would allow him to retire to *Tarentum*, and end his Days there. Next to *Tivoli*, *Tarentum* seems indeed to have been his favourite Seat and Theme; for never was a more beautiful Description given of a Villa than of this, in the following inimitable Lines of the same Ode;

*Unde si Parcæ prohibent iniquæ,
Dulce pellitis ovibus Galeſi
Flumen, et regnata petam Laconi
Ruru Phalanto.*

* *Tivoli* is the Italian Name of *Tibur*.

*Ille terrarum mihi præter omnes
Angulus ridet ; ubi non Hymetto
Mella decedunt, viridique certat
Bacca Venafro ;
Ver ubi longum, tepidasque præbet
Jupiter brumas, & amicus Aulon
Fertili Baccho minimum Falernis
Invidet uvis.*

*Ille te mecum locus et beatæ
Postulant arces : ibi tu calentem
Dèbitâ sparges lacrymâ favillam
Vatis amici.*

But if the Fates this Wish refuse,
Then fair *Tarentum* will I chuse,
Where sweet *Galesus* softly glides,
And downy Flocks adorn his Sides ;
O'er all I prize that Spot of Ground,
With Honey and with Olives crown'd,
This good as *Attica* can show,
And these as at *Venafrum* grow :

Where *Jove* a lasting Spring bestows,
And Winters free from Frost and Snows ;
Where *Aulon* pours his gen'rous Wine,
Nor envies the *Falernian* Vine :

To these fair Plains, this happy Seat,
Will you and I, my Friend, retreat ;
Here shall you lay your Poet, here
On his warm Embers drop a Tear.

Horace being taken suddenly ill, was not able to sign his Will, but declaring *Augustus* his Heir with his last Words, died in the Fifty-seventh Year of his Age, some think a few Days before his great and good Friend *Mæcenæ* ; because, say they, *Horace*, who was one of the most grateful Men upon Earth to his Benefactors, would certainly have shewn his Gratitude, by expressing his Sorrow in an Elegy for *Mæcenæ*, to whom he owed his All.

But

But the more common and received Opinion is, that *Mæcenas* died before him, and that *Mæcenas*'s Death was a Means of cutting short *Horace*'s Days. If so, could *Horace* have foreseen the Time of *Mæcenas*'s Death, and of his own, he could scarcely have spoken of them with more Exactness than he does in *Ode seventeenth, Book second*, wrote twelve Years before ;

*Ab, te meæ si partem animæ rapit
Maturior vis, quid moror altera ?*

Nec carus æquè, nec superstes

Integer : ille dies utramque

Ducet ruinam :———

Think not, since you and I are one,

That *Horace* can himself desert :

Or live when Half his Soul is gone,

Or stay behind his better Part.

Thus Hand in Hand we'll greet the Shades :

'Tis so resolv'd and fix'd by Fate ;

I'll follow where *Mæcenas* leads ;

Our Lives shall have one common Date.

He was buried in the *Esquiline* Hill, near the Tomb of *Mæcenas*. And as he expected immortal Fame from his Works, it is supposed his Funeral was attended with no Pomp, according to his own Directions in the *Twentieth Ode of Book second* ;

Absint inani funere nenia,

Luctusque turpes, & querimonie :

Compesce clamorem, ac sepulcri

Mitte supervacuos honores.

Say not I dy'd, nor shed a Tear,

Nor round my Ashes mourn,

Nor of my needless Obsequies take Care ;

All Pomp and State is lost upon an empty Urn.

The different Sorts of Verse made use of by HORACE, in his Odes and Epodes, are Nineteen in Number.

THE FIRST is the *Asclepiad*, called so from *Asclepias*, the Inventor, and consists of four * Feet, viz. a Spondee, two Choriambus's, and a Pyrrhichius, or Iambus, as Ode I. of Book I.

Mæce - - nas atavis - v v - edite re - v v - gibus v v.

Others measure this Sort of Verse by putting a *Cæsura* after the second Foot, and then a Spondee and a *Dactyl* go before it, and two *Dactyls* follow it; thus:

Mæce - - nas ata - v v vis - - edite - v v regibus - v v.

The SECOND is the *Sapphic*, so called from *Sappho* the Inventor, and consists of a Trochee, Spondee, *Dactyl*, and two Trochees, or Spondee for the last, as Ode II. Book I.

Jam sa - v tis ter - - ris nivis - v v atque - v diræ - -

Grandi - v nis mi - - sit pater - v v et ru - v bente - v

Dexte - v ra sa - - cras jacu - v v latus - v arces. - -

But every fourth Verse is *Adonic*, consisting of a *Dactyl* and Spondee, as

Terruit - v v Urbem. - -

The THIRD is the *Glyconic*, so called from *Glycon*, the Inventor, and consists of a Spondee, a Choriambus, and Pyrrichius, or Iambus, as Ode III. Book I.

Sic te - - diva potens - v v - Cypri v -

But every second Verse is of the first Sort of Verse, viz. an *Asclepiad*, as

Sic fra - - tres Helenæ - v v - lucida si - v v - dera v v

The FOURTH is the *Dactylic Archilochic*, and consists of Spondees

* A Foot consists of two, three, or four Syllables, of which there are ten mostly in Use, viz.

Pyrrichius,	} Consisting of	two short Syllables	v v as Deus.
Spondeus,		two long ones,	- - Omnes.
Iambus,		a short and long one,	v - Pios.
Trocheus,		a long and short one,	- v Servat.
Dactylus,		a long and two short ones,	- v v Carmina,
Anapæstus,		two short ones and a long one,	v v - Animos.
Tribrachys,		three short ones,	v v v Melus.
Proceleusmaticus,		four short ones,	v v v v Hominibus.
Choriambus,		1 long, 2 short, and 1 long,	- v v - Nobilitas,
Bacchius,		one short and two long ones,	v - - Dolores,

xxxii *Of the different Kinds of VERSE.*

dees or *Daetyls* indifferently in the four first Feet, as in an heroic Verse, then of three *Trochees*, or a *Spondee*, for the last, as Ode IV. Book I.

*Salvitur - v v acris hy - v v ems gra - - ta vice - v v veris - v et
fa - v voni - v*

But every second Verse is an *Iambic Archilochic*, consisting of an *Iambus*, a *Trochee*, a *Cæsura*, and three *Trochees* or *Spondee* for the last, as

Trahunt v - que sic v - cas - machi - v næ ca - v rinas - v

The FIFTH is the *Pherecratian*, the first two Verses of which are *Asclepiad*, viz. of the first Sort of Verse, as Ode V. Book I.

Quis mul - - ta gracilis - v v - te puer in - v v - rosa v -

Perfu - - sus liquidis - v v - urget odo - v v - ribus v v

The third Verse consists of a *Spondee*, *Daetyl* and *Spondee*, as

Grato - - Pyrrha sub - v v antro - -

But every fourth Line is *Glyconic*, viz. of the third Sort of Verse, thus

Cui fla - - vam religas - v v - comam v -

The SIXTH is the *Asclepiad Glyconic*, the three first Verses being all *Asclepiad*, as Ode VI. Book I.

Scribe - - ris Varro - v v - fortis et ho - v v - stium v v

Victor - - Mæonii - v v - carminis a - v v - lite v v

Quam rem - - cunque ferox - v v - navibus aut - v v - equis v v

But every fourth Verse is *Glyconic*, as

Miles - - te duce ges - v v - serit v v

The SEVENTH is the *Heroic Hexameter*, and consists of six Feet, a *Daetyl* and *Spondee* being used indifferently in all Places; tho' a *Daetyl* is very seldom used as the sixth Foot, or a *Spondee* as the fifth, but is almost always the last foot, and sometimes a *Trochee*, as Ode VII. Book I.

*Lauda - - bunt ali - v v i cla - - ram Rhodon - v v aut Mity -
v v lenen - -*

But every second Verse is *Daetylic Alcmanic*, consisting of the four last Feet of an Heroic Verse, as

Aut Ephe - v v sum bima - v v risve Co - v v rinthi - -

The EIGHTH is the *Aristophanic*, and consists of a *Choriambus* and a *Bacchius*, as Ode VIII. Book I.

Lydia dic - v v - per omnes v - -

But every second Line is *Choriambic Alcaic*, consisting of an *Epitrit*, which is composed of four syllables, commonly the second short, and the other three long; after the *Epitrit* follow two *Choriambus's* and a *Bacchius*, as

Te Deos o - v - - ro Sybarin - v v - cur properes - v v - amando v - -

The NINTH is the *Daetylic Alcaic*, or *Horatian*, as some call it,

it, because Horace seems to have taken great Delight in this Kind of Verse, and consists of two Iambus's or a Spondee for the last, then a Cæsura and two Dactyls, as Ode IX. Book I.

Vides v - ut al v - ta - stet nive - v v candidum - v v

Sora v - - ete nec v - jam - sustine - v v ant onus - v v

But every third Verse is Iambic Archilochic, consisting of four Feet, the first and third an Iambus or Spondee, the second and fourth an Iambus only, and a Cæsura. Thus

Sylvæ - - labo v - rantes - - gelu v - que v

And every fourth Verse is Dactyl Alcaic, consisting of two Dactyls and two Trochees, or a Spondee for the last Trochee. Thus

Flumina - v v consite - v v rint a - v cuto - -

The TENTH is the Choriambic Alcaic Pentameter, and consists of a Spondee, three Choriambus's and a Pyrrychius or Iambus, as Ode XI. Book I.

Tu ne - - quæsieris - v v - scire nefas - v v - quem mihi quem - v v - tibi - .

The ELEVENTH is the Iambic Archilochic, and consists of a Bacchius and two Iambus's, or the last a Pyrrychius, as Ode XVIII. Book II. Thus

Non ebur - v - nequ' au v - reum v -

But every second Verse is Iambic Archilochic, and consists of five Iambus's and a Cæsura. Thus

Mea v - reni v - det in v - domo v - lacu v - nar v

The TWELFTH is the Ionic, and consists of three Ionics, each of which are composed of two short and two long Syllables, as Ode XII. Book III.

Miserar' est v v - - nequ' amori v v - - dare ludum v v - -

Neque dulci v v - - mala vino v v - - laver' aut ex v v - -

But every third Verse consists of four Ionics. Thus

Animari v v - - metuentes v v - - patruæ ver v v - - bera linguæ v v - -

The THIRTEENTH is the Heroic Hexameter, as Ode VII. Book IV.

Diffu - - gere ni - v v ves rede - v v unt jam - - gramina - v v campis - -

But every second Verse is Dactylic Archilochic, consisting of two Dactyls and a Cæsura. Thus

Arbori - v v busque co - v v mæ -

The FOURTEENTH is the Iambic Hipponactic, so called from Hipponax the Inventor, consisting of six Iambus's, admitting sometimes a Spondee for the first, third, and fifth, as Ode I. Book V.

Ibis - - Libur v - nis in - - ter al v - ta na v - vium v -

But every second Verse is *Iambic Archilochic*, consisting of four *Iambus*'s, admitting sometimes a *Spondee* for the first and third Foot, as

Ami v - ce pro v - pugna - - cula v -

The FIFTEENTH is also the *Iambic Hipponactic*, as consisting of six *Iambus*'s, Ode XI. Book V.

Petti - - nihil v - me sic - - ut an v - tea v - juvat v -

But then every second Verse is *Sapphic*, consisting of two *Dactyls*, a *Cæsura*, and four *Iambus*'s, admitting also a *Spondee* for the first, third, and fifth Foot,

*Scribere - v v versicu - v v los - amo v - re per v - culsum - -
gravi v -*

The SIXTEENTH is the *Heroic Hexameter*, as Ode XIII. Book V.

*Horrida - v v tempe - - stas cœ - - lum con - - traxit et v v
imbres - -*

But every second Verse is *Archilochic*, and consists of four *Iambus*'s, with sometimes a *Spondee* for the first and third Foot, then follow two *Dactyls* and a *Cæsura*. Thus

*Nives v - que de v - ducunt - - Jovem v - nunc mare - v v nunc
Silii - v v æ -*

The SEVENTEENTH is the *Heroic Hexameter*, as Ode XIV. Book V.

*Mollis in - v v ertia - v v cur tan - - tam dif - - fuderit - v v
imis - -*

But every second Verse is *Iambic Archilochic*, and consists of four *Iambus*'s, admitting sometimes a *Spondee* for the first and third Foot, as

Obli - - vio v - nem sen - - sibus v -

The EIGHTEENTH is the *Heroic Hexameter*, as Ode XVI. Book V.

Altera - v v jam teri v v tur bel - - lis ci - - vilibus - v ætas - -

But every second is *Iambic Hipponactic*, as

Suis v - et ip v - sa Ro v - ma vi v - ribus v - ruit v -

The NINETEENTH is the *Iambic Hipponactic* throughout, each Verse consisting of six Feet, as Ode XVII. Book V.

Jam j'ef - - fica v - ci do - - manus v - scien v - tiæ v -

A VERSE is called, 1. *Acatalectic*, when it is every Way complete, and has no Syllable wanting nor superfluous, as in this *Iambic*,

Musæ Jovis sunt filiae.

2. *Catalectic*, when it wants a Syllable at the End, as

Musæ Jovem canebant

3. *Brachycatalectic*, when it wants a Foot at the End, as

Musæ Jovis Gnatae

4. *Hypercatalectic*, or *Hypermeter*, when it has one or two Syllables beyond its just Measure, as

Musæ sorores sunt Minervæ.

And *Musæ sorores Palladis lugent.*

WHEN an Ode consists of one Sort of Verse only, it is called *Monoclos*, as Ode I. Book I.

When of two Sorts of Verse, it is called *Dicolos*, as Ode II. Book I. And

When of three Sorts of Verse, it is called *Tricolos*, as Ode V. Book I.

ACCORDING to the Number of Verses in a * *Strophe* or *Stanza*, an Ode takes its Name.

If the same Sort of Verse return after the second Line, it is called *Distrophos*, as Ode III. Book I.

If after the third Line, it is called *Tristrophos*, as Ode XII. Book III. And

If after the fourth Line, it is called *Tetraphos*, as Ode XII. Book I.

* The Ode originally had but one *Strophe* or *Stanza*, but was at last divided into three Parts; the *Strophe*, *Antistrophe*, and *Epode*. For the Priests went round the Altar singing the Praises of *Jupiter* and *Juno* in Verse: So they called their first Entrance to the Left *Strophe*, or *turning to*: the Second returning to the Right they called *Antistrophe*, or *the Returning*; and the Songs they called *Ode* or *Antode*, as they called their Entrance and Return *Strophe* and *Antistrophe*. At last, standing still before the Altar, they sung the rest, and that they called the *Epode*.

xxxvi *The Reader may here see at one View*

Book I. Ode.	Sort of Verse	B. I. Ode.	S. of Ver.	B. II. Ode.	S. of Ver.
I	1	XX	2	I	9
II	2	XXI	5	II	2
III	3	XXII	2	III	9
IV	4	XXIII	5	IV	2
V	5	XXIV	6	V	9
VI	6	XXV	2	VI	2
VII	7	XXVI	9	VII	9
VIII	8	XXVII	9	VIII	2
IX	9	XXVIII	7	IX	9
X	2	XXIX	9	X	2
XI	10	XXX	2	XI	9
XII	2	XXXI	9	XII	6
XIII	3	XXXII	2	XIII	9
XIV	5	XXXIII	6	XIV	9
XV	6	XXXIV	9	XV	9
XVI	9	XXXV	9	XVI	2
XVII	9	XXXVI	3	XVII	9
XVIII	10	XXXVII	9	XVIII	11
XIX	3	XXXVIII	2	XIX	9
				XX	9

Of what Sort of Verse each Ode is. xxxvii

B. III. Ode.	S. of Ver.	B. III. Ode.	S. of Ver.	B. IV. Ode	S. of Ver.	B. V. Ode.	S. of Ver.
I	9	XVI	6	I	3	I	14
II	9	XVII	9	II	2	II	14
III	9	XVIII	2	III	3	III	14
IV	9	XIX	3	IV	9	IV	14
V	9	XX	2	V	6	V	14
VI	9	XXI	9	VI	2	VI	14
VII	5	XXII	2	VII	13	VII	14
VIII	2	XXIII	9	VIII	1	VIII	14
IX	3	XXIV	3	IX	9	IX	14
X	6	XXV	3	X	10	X	14
XI	2	XXVI	9	XI	2	XI	15
XII	12	XXVII	2	XII	6	XII	7
XIII	5	XXVIII	3	XIII	5	XIII	16
XIV	2	XXIX	9	XIV	9	XIV	17
XV	3	XXX	1	XV	9	XV	17
						XVI	18
						XVII	19
						XVIII	2

Odorum Tabula Alphabetica,

Æ L I, vetusto nobilis ab Lamo, Æquam memento rebus in arduis Albi ne doleas plus nimis memor, Altera jam teritur bellis civi'ibus ætas, Angustam amicè pauperiem pati, At ô Deorum quisquis in cælo regis, Audivere, Lyce, Dî mea vota, Dî	Lib. iii. Ode 17 ii. 3 i. 33 v. 16 iii. 2 v. 5 iv. 13
B Acchum in remotis carmina rupibus, Beatus ille qui procul negotiis,	ii. 19 v. 2
C OE L O supinas si tuleris manus, Cælo tonantem credidimus Jovem, Cum tu Lydia Telephi, Cur me querelis exanimas tuis,	iii. 23 iii. 5 i. 13 ii. 17
D Elicta majorum immeritus lues, Descende cælo, et dic age tibia, Dianam teneræ dicite virgines, Diffugere nives: redeunt jam gramina campis, Dive, quem proles Niobæa magnæ, Divis orte bonis, optime Romulæ, Donarem pateras, grataque commodus, Donec gratus eram tibi,	iii. 6 iii. 4 i. 21 iv. 7 iv. 6 iv. 5 iv. 8 iii. 9
E Heu, fugaces, Posthume, Posthume, Est mihi nonum superantis annum, Et thure et fidibus juvat, Exegi monumentum ære perennius, Extremum Tanaim si biberes, Lyce,	ii. 14 iv. 11 i. 36 iii. 30 iii. 10
F Aune Nympharum fugientum amator, Festo quid potius die	iii. 18 iii. 28
H Erculis ritu modo dictus, ô plebs, Horrida tempestas cælum contraxit; et imbres,	iii. 14 v. 13
J A M jam efficaci do manus scientiæ, Jam pauca aratro jugera regiæ, Jam satis terris nivis atque diræ, Jam veris comites quæ mare temperant, Ibis Liburnis inter alta navium, Ici beatus nunc Arabum invides, Ille & nefasto te posuit die, Impios parræ recinentis omen, Inclusam Danaen turris ahenea, Intactis opulentior, Integer vitæ scelerisque purus, Intermissa Venus diu,	v. 17 ii. 15 i. 2 iv. 12 v. 1 i. 29 ii. 13 iii. 27 iii. 16 iii. 24 i. 22 iv. 1
	<i>Fustum</i>

Odarum Tabula Alphabetica.

xxxix

Lib. iii. Ode 3

<i>Iustum & tenacem propositi virum,</i>	
L <i>Audabunt alii claram Rhodon aut Mitylenen,</i>	i. 7.
<i>Lupis & agnis quanta sortito obtigit,</i>	v. 4
<i>Lydia, dic, per omnes,</i>	i. 8
M <i>Æcenas atavis edite regibus,</i>	i. 1
<i>Mala soluta naves exit alite,</i>	v. 10
<i>Martiis cœlebs quid agam calendis,</i>	iii. 8
<i>Mater sæva cupidinum,</i>	i. 19
<i>Mercuri facunde nepos Atlantis,</i>	i. 10
<i>Mercuri nam te docilis magistro,</i>	iii. 11
<i>Miserarum est neque amor dare ludum,</i>	iii. 12
<i>Mollis inertia cur tantam diffuderit imis,</i>	v. 14
<i>Montium custos nemorumque virgo,</i>	iii. 22
<i>Motum ex Metello consule civicum,</i>	ii. 1
<i>Musis amicus tristitiam et metus,</i>	i. 26
N <i>A T I S in usum lætitiæ scyphis,</i>	i. 27
<i>Ne fortè credas interitura, quæ</i>	iv. 9
<i>Ne sit ancillæ tibi amor pudori,</i>	ii. 4
<i>Nolis longa feræ bella Numantiæ,</i>	ii. 12
<i>Non ebur neque aureum,</i>	ii. 18
<i>Non semper imbres nubibus hispidos,</i>	ii. 9
<i>Non vides quanto moveas periculo,</i>	iii. 20
<i>Non usitata nec tenui ferar,</i>	ii. 20
<i>Nondum subactâ ferre jugum valet,</i>	ii. 5
<i>Nox erat, & cælo fulgebat luna sereno,</i>	v. 15
<i>Nullam, Vare, sacrâ vite prius severis arborem,</i>	i. 18
<i>Nullus argento color est avaris,</i>	ii. 2
<i>Nunc est bibendum, nunc pede libero,</i>	i. 37
O <i>Diva, gratum quæ regis Antium,</i>	i. 35
<i>O fons Blandusiæ, splendidior vitro,</i>	iii. 13
<i>O crudelis adhuc, et Veneris muneribus potens,</i>	iv. 10
<i>O matre pulchrâ filia pulchrior,</i>	i. 16
<i>O nata mecum consule Manlio,</i>	iii. 21
<i>O navis, referent in mare te novi,</i>	i. 4
<i>O sæpe mecum tempus in ultimum,</i>	ii. 7
<i>O Venus, regina Cnidi Paphique,</i>	i. 30
<i>Odi profanum vulgus, & arceo,</i>	iii. 1
<i>Otium Divos rogat in patienti,</i>	ii. 16
P <i>Arcius junctas, quatiunt fenestras,</i>	i. 25
<i>Parcus Deorum cultor & infrequens,</i>	i. 34
<i>Parentis olim si quis impiâ manu,</i>	v. 3
<i>Pastor cum traheret per freta navibus,</i>	i. 15
<i>Persicos odi, puer, apparatus</i>	i. 38
<i>Petti, nihil me, sicut antea, juvat,</i>	v. 11
	Phœ-

<i>Phœbe, sylvarumque potens Diana,</i>	<i>Carmen Seculare.</i>
<i>Phœbus volentem prælia me loqui,</i>	<i>Lib. iv. Ode 15.</i>
<i>Pindarum quisquis studet æmulari,</i>	<i>iv. 2</i>
<i>Poscimus, si quid vacui sub umbra,</i>	<i>i. 32</i>
<i>QUÆ cura patrum, quæve quirritium</i>	<i>iv. 14</i>
<i>Qualem ministrum fulminis alitem,</i>	<i>iv. 4</i>
<i>Quando repostum Cæcubum ad festas dapes,</i>	<i>v. 9</i>
<i>Quantum distet ab Inacho,</i>	<i>iii. 19</i>
<i>Quem tu, Melpomene, semel,</i>	<i>iv. 3</i>
<i>Quem virum aut heroa lyrâ vel acri,</i>	<i>i. 12</i>
<i>Quid bellicosus Cantaber et Scythes,</i>	<i>ii. 11</i>
<i>Quid dedicatum poscit Apollinem,</i>	<i>i. 31</i>
<i>Quid fles, Asterie, quem tibi candidi,</i>	<i>iii. 7</i>
<i>Quid immerentes hospites vexas canis,</i>	<i>v. 6</i>
<i>Quid obseratis auribus fundis preces.</i>	<i>v. 17</i>
<i>Quid tibi vis, mulier, nigris dignissima barris,</i>	<i>v. 12</i>
<i>Quis desiderio sit pudor aut modus,</i>	<i>i. 24</i>
<i>Quis multâ gracilis te puer in rosâ,</i>	<i>i. 5</i>
<i>Quo me, Bacche, rapis tui</i>	<i>iii. 25</i>
<i>Quo, quo scelesti ruitis? aut cur dexteris,</i>	<i>v. 7</i>
<i>RECTIUS vives, Licini, neque altum,</i>	<i>ii. 10</i>
<i>Rogare longo putidam te seculo,</i>	<i>v. 8</i>
<i>SCRIBERIS Vario fortis, et hostium,</i>	<i>i. 6</i>
<i>Septimi Gades aditure mecum, et,</i>	<i>ii. 6</i>
<i>Sic te Diva potens Cypri,</i>	<i>i. 3</i>
<i>Solvitur acris hiems gratâ vice veris et Favoni,</i>	<i>i. 4</i>
<i>TE maris et terræ numeroque carentis arenæ,</i>	<i>i. 28</i>
<i>Tu ne quæsieris (scire nefas) quem mihi, quem tibi,</i>	<i>i. 11</i>
<i>Tyrrhena regum progenies, tibi,</i>	<i>iii. 29</i>
<i>VELOX amœnum sæpe Lucretilem,</i>	<i>i. 17</i>
<i>Vides ut altâ stet nive candidum,</i>	<i>i. 9</i>
<i>Vile potabis modicis Sabinum,</i>	<i>i. 20</i>
<i>Vitas hinnuleo, me similis, Chloë,</i>	<i>i. 23</i>
<i>Ulla si juris tibi pejerati,</i>	<i>ii. 8</i>
<i>Vixi puellis nuper idoneus,</i>	<i>iii. 26</i>
<i>Uxor pauperis Ibyci</i>	<i>iii. 15</i>



THE
WORKS
OF
HORACE,

TRANSLATED into
ENGLISH PROSE.



Q. HORATII FLACCI

CARMINUM

LIBER PRIMUS.

ODE I.

Horace, in this beautiful Ode, shews the different Inclinations of Men, and his own in particular. It is plac'd first, as a Dedication of the Poet's Works to his Great Patron Mæcenas, tho' composed after a great many of those that follow; but when it was written is uncertain. It is curious in all its Parts, the Characters being natural and lively; but its principal Beauty consists in the fine Turn Horace

AD MÆCENATEM.

MÆCENAS atavis edite regibus,
 O & præsidium & dulce decus meum.
 Sunt quos curriculo pulverem Olympicum
 Collegisse juvat; metaque fervidis
 Evitata rotis, palmaque nobilis
 Terrarum dominos evehit ad Deos.

S

Hunc,

O R D O.

O Mæcenas, edite atavis regibus, Etruriæ O præsidium & meum dulce decus. Sunt pluri quos juvat collegisse pulverem Olympicum; que quos meta evitata fervidis rotis, nobilisque palma evehit ad deos dominos terrarum.

N O T E S.

1. *Mæcenas.*] The great Favourite of *Augustus*, and distinguished by the Regard he always paid to Men of Learning; inasmuch, that his Name is, even at this Day, a Title of Honour bestowed upon all such as encourage Learning, and patronize the Professors of it. This great Man shew'd a very particular Regard for *Horace* and *Virgil*; and it was by his Means they were first recommended to *Augustus*, who proved a great Benefactor to them both. This is the Reason why *Mæcenas* is so often addressed, and so honourably made mention of in

the Works of these two eminent Poets.

1. *Regibus.*] *Propertius*, *Pedo Albinovanus*, *Silius Italicus*, and *Martial*, all agree with *Horace*, that *Mæcenas* was descended of a royal Family; and *Marcus Portius Cato*, in some Fragments we still have of his, confirms it; in which he says, that *Elbius Volturenus*, who was killed near the Lake of *Vadimon*, in the Year of Rome 445, was the last of the Kings of *Tuscany*, whose Descendants he names from Father to Son, till he comes to *Mæcenas*, who had no Children.

3. *Sunt*

H O R A C E ' S

O D E S.

B O O K F I R S T.

O D E I.

gives to his Expressions, which he manages so artfully, that though he is obliged often to mention the same Thing, in running over the different Employments of Men, yet he never falls into a Tautology, nor makes use of a low Term.

T O M Æ C E N A S.

MÆCENAS, descended from *the Princes of Tuscany*, your royal Ancestors, O both my Patron, and my Darling Honour.

Some there are who delight * in being covered with Dust at the Olympick Games, and *whom* the Goal avoided *dexterously* by glowing Wheels, and the noble Palm raises to the Gods the Rulers of the World.

* *To have gather'd Olympick Dust.*

this

N O T E S.

3. *Sunt quos curriculo.*] How expressive is the Sound of these charming Verses of the Sense of them! One can't read them but he must think he's carried along with the Chariots and sees the Dust flying. There are a great many Instances of this Kind in our Author and *Lucretius*, but more especially in *Virgil*. See the Preface to the Prose Translation of *Virgil*, Page 43.

3. *Olympicum.*] The Olympick Games were at first instituted by *Pelops*; and after they had been discontinued for some Time, were again re-established by *Hercules*, in Ho-

nour of his Father *Jupiter Olympius*. They were celebrated every fourth Year with great Pomp and Solemnity, and continued for five Days together, consisting of five several Kinds of Exercises. The Conquerors had the greatest Honours paid them, being carried in a triumphant Manner back into their own City, and had an annual Allowance granted them by the Republick; so that nothing was esteem'd more honourable than to return victorious from these warlike Exercises.

4. *Meta.*] A Goal or Mark set up to determine

Hunc, si mobilium turba Quiritium
 Certat tergemini tollere honoribus;
 Illum, si proprio condidit horreo
 Quidquid de Libycis verritur areis,
 Gaudentem patrios findere sarculo
 Agros, Attalicis conditionibus
 Nunquam dimoveas, ut trabe Cypriâ
 Myrtoum pavidus nauta secet mare.
 Luctantem Icariis fluctibus Africum
 Mercator metuens, otium & oppidi
 Laudat rura sui : mox reficit rates
 Quassas, indocilis pauperiem pati.
 Est qui nec veteris pocula Massici,
 Nec partem solido demere de die
 Spernit, nunc viridi membra sub arbuto
 Stratus, nunc ad aquæ lene caput sacræ.

10

15

20

Multos

O R D O.

Si turba mobilium Quiritium certat tollere hunc tergemini honoribus; illum, si condidit quidquid frumenti verritur de Libycis areis in proprio horreo; alium gaudentem findere patrios agros sarculo, nunquam dimoveas etiam Attalicis conditionibus, ut pavidus nauta secet Myrtoum mare Cypriâ trabe. Mer-

cator metuens Africum luctantem Icariis fluctibus, laudat otium & rura sui oppidi: mox tamen reficit rates quassas, indocilis pati pauperiem. Est alius qui nec spernit pocula vini Massici veteris, nec demere partem de solido die, stratus membra nunc sub viridi arbuto, nunc ad lene caput aquæ sacræ.

N O T E S.

termine the Extent of the Race. The great Art, in these Chariot-Races, consisted in turning swiftly round the Goal, and yet so near as to seem to touch it; by which they were often in Danger of being dashed to Pieces against it.

10. *Lybicus.*] *Lybia* was a Part of northern *Africa*, bounded on the East by *Egypt*, and on the West by the Kingdom of *Tripoli*. The Abundance of Corn it yielded, made it one of the Granaries of *Italy*. It supplied *Rome* yearly with forty Millions of Bushels, on which it subsisted for eight Months. The Poets often give the Name of *Lybia* to all that Part of *Africa* which lies along the *Mediterranean*.

11. *Gaudentem.*] Commentators refer this Word to *illum*, and maintain that *Horace* speaks only of one individual Person. But I am persuaded our Author meant otherwise; and that by this Word he introduces a Character distinct from the former. By *bunc* he represents to us one whose sole Am-

bition is to be advanced to the highest Preferments. By *illum* he points at a rich but avaricious Citizen, who thinks of nothing but of enriching himself by the Corn-Trade of *Afric*, without ever exposing his Person to any Danger on that Account. And by *gaudentem* he describes to us one who is so in Love with the Tranquillity of a Country Life, that he neither covets Riches nor Honours, but chuses above all Things, as the greatest Pleasure in Life, to cultivate his Estate with his own Hands. *Horace* says, that none of those three Men can ever be prevailed on to run the Risk of going to Sea, though the Riches of *Attalus*, with all the Gain in the World were proposed to them. This Sense has doubtless more of Beauty and Strength than the other; and what is still more remarkable, it perfectly agrees with the like Expressions our Poet uses, which is done by the other Explication in a forced and improper Manner. To contend that *gaudentem* refers to *illum*, is contending that

This Man, if the Multitude of fickle Romans are bent on advancing him to Offices of the highest Trust and Honour; another, if he * has stored his own Granary with whatever *Corn* is swept from the Lybian threshing Floors; a third, if he places his sole Delight in plowing his paternal Fields, you could never prevail upon, for the whole Wealth of Attalus, to become a timorous Sailor, and cut the Myrtoan Sea in a Cyprian Bark.

The Merchant, alarmed when the South-West Wind contends with the Icarian Waves, commends Retirement, and the pleasant Fields of his Country Seat; yet soon, *the Danger over*, he refits his shattered Vessels, as he cannot be taught to endure Poverty.

There is *another*, who neither denies a Cup of old Massic Wine, nor to divide the Day, now stretch'd at his Ease under the green Arbutus, and now near the gentle Source of a sacred Fountain.

The

* If he has imported vast Quantities of Corn from Africa.

N O T E S.

that *Horace* has given two such different Passions to one Man, as never were found yet in one Person together, For 'tis inconceivable how the Avarice of him who hoards up in Store-Houses the Corn of *Afric*, can consist with the moderate Desires of that Man whose Delight is in cultivating the Lands of his Fore-fathers. What has led Commentators into this Mistake, is the admirable Change of the Terms *bunc, illum, and gaudentem*. To use *alter* for a Third, would be too low, and therefore to express a third Character, he uses the Participle, a Thing customary with the *Greeks* and *Latins*.

12. *Attalicis conditionibus*.] So called from *Attalus* King of *Pergamus*, who had amassed such immense Riches, that he made the *Roman* People his Heir, judging none so proper to come to the Possession of so great Wealth.

14. *Mare Myrtoum*.] The *Archipelago*, a Branch of the *Mediterranean*, is interspersed with a vast Number of Islands and Rocks, which makes it liable to great Storms. It is divided into several Parts that go under the particular Names of the *Cretan*, *Icarian*, *Carpathian*, *Myrtoan* Seas, &c. A Part of this has got this last Name from the small Island *Myrtos*, which lies on the South Point of *Negropont*. Ancient Fables give it this Name from one *Mirtilus*, whom *Pelops* threw into this Sea.

15. *Icariis fluctibus*.] The *Icarian* Sea is a Part of the *Ægean*, lying near to *Samos*. The Poets fancy it is so called from *Icarus*, the Son of *Dædalus*, who fell headlong into it; because, flying from *Crete*, he approached too near the Sun; by which Means, the Wax, which held together the Feathers of his Wings, melted. But it is certain, that the true Origin of the Name is from the Island *Icaros*, now *Nicaria*.

19. *Veteris pocula Massici*.] This Wine was once very much esteem'd, which grew upon a Mountain of *Campania* of the same Name.

20. *Nec partem solido demere de die spernit*.] *Demere partem de solido die*, is to spend one half of the whole or entire Day. Thus *Lucretius*, in his 2d Book, ver. 200, *plus ne parte foras emergent*, instead of *plus dimidia parte*. And our Author himself uses in another Place, alternately, *partem animæ meæ*, and *dimidium animæ meæ*. Amongst the *Romans*, sober and regular Persons had but one Meal a Day, and if it happened that they did eat before this stated Meal, it was no more than a very light Breakfast, at which there was no Occasion to sit down, nor of washing their Hands after it, as *Seneca* (who with a great deal of Pleasantry calls it a Dinner) expresses it, *sine mensa prandium, post quod non sint manus lavandæ*, Epist. 83.

Multos castra juvant, & lituo tubæ
 Permissus sonitus, bellaque matribus
 Detestata. Manet sub Jove frigido
 Venator, teneræ conjugis immemor;
 Seu visa est catulis cerva fidelibus,
 Seu rupit teretes Marsus aper plagas.
 Me doctarum ederæ præmia frontium
 Dîs miscent superis: me gelidum nemus,
 Nympharumque leves cum Satyris chori
 Secernunt populo; si neque tibia
 Euterpe cohibet, nec Polyhymnia
 Lesboum refugit tendere barbiton.
 Quòd si me lyricis vatibus inferes,
 Sublimi feriam sidera vertice.

25

30

35

O D E

O R D O.

*Castra juvant multos, & sonitus tubæ
 lituo permistus, bellaque detestata matribus.
 Venator, immemor teneræ conjugis, manet
 sub Jove frigido; seu cerva est visa catu-
 lis fidelibus, seu aper Marsus rupit plagas
 teretes. Ederæ præmia doctarum fron-
 tium miscent me Diis superis: nemus*

*gelidum & leves chori Nympharum cum
 Satyris secernunt me a populo; si neque Eu-
 terpe cohibet tibia, nec Polyhymnia refugit
 tendere barbiton Lesboum, Quod si tu in-
 feres me Vatibus lyricis, feriam sidera sub-
 limi vertice.*

N O T E S.

23. *Lituo tubæ.*] The Sound of the Cla-
 rion was shrill, that of the Trumpet was
 grave. The First was used by the Cavalry;
 they were both of Brass, but the First was
 bended as French-Horns are, and the other
 was strait like our Trumpets and Flutes.

25. *Sub Jove frigido.*] In the cold Air.
 For the Ancients called all that Space which
 our Atmosphere takes up, *Jupiter*.

29. *Me doctarum.*] Some Criticks substi-
 tute *Te* here in place of *Me*, and assert that
 it is a Compliment to *Mæcenas*. 'Tis true,
Mæcenas composed some Verses, but it does
 not appear he was so considerable a Lyrick
 Poet, as to have merited this Piece of
 Panegyrick; so that I can't think *Horace*
 was such a gross Flatterer, or that *Mæcenas*
 would allow him to be so. No, *Horace*
 compliments his Patron in a more polite
 Manner in the two last Lines of this Ode.
See the Note on them.

29. *Ederæ.*] All the celebrated Poets
 were crowned with the Branches of the
 Ivy-tree, as being the Crown of *Bacchus*
 and the *Muses*,

30. *Dîs miscent superis.*] Class me among

the Gods, *i. e.* render me happy. For the
 Romans, and Greeks too call'd those Gods
 who enjoy'd a perfect Happiness. If this
 Passage is not thus explained, there will fol-
 low a manifest Contradiction when *Horace*
 says, that *Mæcenas's* sole Approbation will
 advance him to Heaven.

31. *Nympharumque.*] Nymphs were God-
 desses, supposed by the Ancients to preside
 over Rivers, Springs, Woods, and Hills.

31. *Cum satyris chori.*] The Ancients al-
 ways represent the Satyrs dancing. Thus
Virgil in his 5th *Eclogue*, ver. 73.

Saltantes satyros imitabitur Alphefibaëus.

“ *Alphefibaëus* will imitate the Dances of
 “ the Satyrs.” ---- And even the sacred
 Author *Isaiab*, confirms this in his Repre-
 sentation of the Desolation of *Babylon*, when
 among other Things, he says in the 21st
 Verse of the 13th Chapter, “ *And Satyrs*
 “ *shall dance there.*” Satyrs were reputed
 half Men, half Goats. From the Waist up-
 wards they were with this Difference, that
 they had two little Horns sprouting from
 their Heads, and from the Waist down-
 wards

The Camp, and Trumpet's Sound in Concert with the Clarion, and Wars detested by *fond* Mothers please many.

The Sportsman, unmindful of his tender Spouse *at home*, remains in the cold Air, whether a Deer is held in View by his faithful Hounds, or a Marſian Boar has broke the circling Toils.

Ivy, the Reward of learned Brows equals me (*in Happineſs*) with the Gods themſelves. The cool Grove, and nimble Dances of the Nymphs with the Satyrs, diſtinguiſh me from the Crowd, provided Euterpe witholds not her Pipe, nor Polyhymnia reſuſe to touch the Lesbian Lyre.

But if You will rank me with the Lyric Poets, I ſhall reach the Stars with my exalted Crown.

ODE

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wards they were in the Shape of Goats: *Horace* repreſents himſelf in Company with them, to ſignify that Imagination is an eſſential Qualification for a Poet, and becauſe all the Ancients firmly believed that the Satyrs were profoundly learned, and had a general Knowledge of every Thing, and that their very Sports and Diverſions had ſomething myſterious in them; from this Perſuaſion, they uſed to paint and draw the *Graces*, *Cupids*, and *Venus* round the moſt ugly Satyrs; hence *Horace* aſſociates them with the Nymphs; and even the Sculptors at *Athens* made the Statues of their Satyrs hollow, ſo as to ſhut and open, and in opening them there appeared to the Spectator little Images of *Venus*, the *Graces*, *Cupids*, and ſeveral other ſuch like Deities. For this Reaſon *Alcibiades* compares *Socrates* to one of theſe Statues.

32. *Si neque tibias.*] Our Author with good Reaſon interpoſes this Condition *ſi*. For let a Poet do what he can, and let him heat his Imagination to the higheſt Pitch, if the Muſes don't aſſiſt him and produce Enthuſiaſm, he'll always grovel, and never become a ſublime and diſtinguiſhed Genius.

33. *Euterpe.*] One of the Muſes, the Inventer of the Flute. She had her Name from the Sweetneſs of her Voice.

Ib. *Polyhymnia.*] Her diſtinguiſhing Employment among the Muſes, was to ſing

many Hymns, and preſide over the Encomiums beſtowed on great Men; whence ſhe had her Name.

35. *Quod ſi, &c.*] This Sentence, with which he concludes, is a polite Compliment. *Horace*, ſelected from the Vulgar by the Favour of the Muſes, not inferior to the great *Alcæus*, introduced into the conſecrated Groves, and admitted into the Company of the rural Deities, ſtill aſpires at ſomething more noble and glorious, *viz.* He wants *Mæcenæ's* Approbation to crown his Glory with Immortality. This is paſſing, in two Words, a finiſhed Encomium on his Patron, and in one Turn including the whole Deſign of the Ode. In fine, this Encomium is not without ſome Foundation. For *Mæcenæ*, beſides ſeveral Pieces in Proſe, compoſed a great Number of Verſes. They quote two of his Tragedies and ten Books of his Poefy.----- Thoſe Lyrick Poets which *Horace* here mentions are *Greeks*, himſelf has the Honour of being the firſt amongſt the *Latins* who deſerved the Name of Lyric Poet. *Catullus* was the only one before him who attempted this kind of Poetry, of whoſe Eſſays we have but a few, and even thoſe in the *Grecian* Strain and Measure. *Horace* has uſed them more diſcreetly, he has borrowed their Matter, but has given it quite a *Latin* Air; or ſo to ſpeak, has cloathed a *Grecian* Lyric in a *Roman* Dreſs.

O D E II.

This is one of the finest Odes of Horace; as the Subject is very grand, the Verse very noble, and the Turn extremely ingenious. Nothing can be more sublime, and at the same Time more curious, than the Manner in which Horace makes his Court to Augustus, by first enumerating all the Prodigies that happened on the Death of Cæsar, as if all Nature was interested in it; and afterwards insinuating, that to revenge it, Jupiter, sent a God from Heaven under the Form of Augustus, as if he had there but one God, and one of the greatest Gods who could appease Nature that was so highly irritated, and make Expiation for a Crime that would have proved so fatal to the Romans. Some take this to be the Subject of this Ode; others conjecture the two following Events, recorded by Dion, gave

AD AUGUSTUM CÆSAREM.

JAM satis terris nivis atque diræ
Grandinis misit Pater, & rubente
Dexterâ sacros jaculatus arces

Terruit Urbem:

Terruit gentes, grave ne rediret
Seculum Pyrrhæ nova monstra questæ:
Omne cùm Proteus pecus egit altos

Visere montes;

Piscium & summâ genus hæsit ulmo,
Nota quæ sedes fuerat columbis:

Et superjecto pavidæ natârunt
Æquore damæ.

5

10

Vidimus

O R D O,

Pater Jupiter jam misit terris satis nivis atque diræ grandinis, & jaculatus arces sacras dextera rubente terruit Urbem: terruit gentes, ne grave seculum Pyrrhæ questæ monstra nova rediret; cum Proteus egit omne

suam pecus visere montes altos: et gens piscium hæsit summâ ulmo, quæ sedes fuerat nota columbis; & damæ pavidæ natarunt in æquore superjecto.

N O T E S.

1. *Jam satis terris nivis, &c.*] I don't remember any Historian that mentions Snow and Hail amongst the Prodigies that followed the Death of *Julius Cæsar*. And seemingly *Horace* gives us, here, a great Handle for censuring him, in making such natural and common Occurrences as Snow and Hail Marks of Heaven's Displeasure, and to have joined to these the Inundation of Rivers, the burning of Temples by Lightning, and

Civil Wars, Prodigies so extraordinary, that the whole of Religion was employed to avert and expiate them. But *Horace* may be easily defended from this Censure, since it is easy to prove, that the Ancients took that Hail, which they called Stones, for a manifest Declaration of the Indignation of Heaven, and that they must appease the Gods, under a Judgment of this Kind, by religious Services. Hence they celebrated the

ODE II.

rise to it. "Octavius received the Surname of Augustus the 17th Day of January, in the Year of Rome 727, and the following Night there happened a prodigious Inundation of the Tiber." The other is that, "He had sometime before offered to resign the Government to the Senate, and told them in his Speech at that time that he did not intend to continue Sovereign longer than he had aveng'd Cæsar's Murder, and deliver'd Rome from all its Troubles." From those Events the Ode took its Rise, in which the Poet artfully advises Augustus to continue in the Sovereignty, to which Fortune and his own Merit had raised him; whereby Horace not only flatters Augustus, but Mæcenas, who gave him the same Advice.

TO AUGUSTUS CÆSAR.

JUPITER hath already shower'd down enough of Snow and dreadful Hail upon the Earth, and having darted his Thunder against the sacred Buildings with his red Right-hand, he hath terrified the City:

He hath terrified *other Nations also*, lest the unhappy Age of Pyrrha, complaining of Prodigies 'till then unheard of, should return; when Proteus drove his scaly Herd to visit the lofty Mountains, and Shoals of Fishes were entangled on the Top of Elms, which had been the well known Perch of Pigeons; and the timorous Deer swam in the Waters that overflow'd both the Trees and Mountains.

We

NOTES.

the Festival *Novendialia*, the Origin of which you may find in *Festus*, on the Word *Novendiales*. Horace by joining Snow with Hail by no Means intends a distinct, but one and the same Prodigy; as it commonly happens that great Hail is attended with some Snow which had not Time for being of the former's Figure and Consistency. This is doubtless the true Meaning of this Passage, which has not been well understood, and for that Reason unjustly censured by *Scaliger* the Father.

2, 3. *Rubente dextera*.] This Expression *rubente*, with his Hand blazing with Fire, carries in it an inexpressible Force. It is as much as if he had said, that all Heaven was set on Fire with Thunder and Light-

ning. This single Word conveys to us the Idea of a dreadful Storm.

6. *Seculum Pyrrhæ*.] *Pyrrha* was the Daughter of *Epimetheus* and *Pandora*, and Wife of *Deucalion*, King of *Thessaly*; in whose Time happen'd a Deluge that drown'd the whole Country; he and his Wife only escaping.

7. *Proteus*.] The Son of *Jupiter*; or, according to others, of *Neptune*. During the fore-mention'd Deluge, he brought the Sea-calves, committed to him by his Father, as far as the highest Mountains; who formerly used to live in Rivers, and on their Banks. He was remarkable for the Power he had of changing himself into what Shape he pleas'd.

C

152

Vidimus flavum Tiberim, retortis
Littore Etrusco violentèr undis,
Ire dejectum monumenta Regis,

15

Templaque Vestæ;
Iliæ dùm se nimiùm querenti
Jactat ultorem, vagus & sinistra
Labitur ripâ, Jove non probante,
uxorius amnis.

20

Audiet cives acuisse ferrum,
Quo graves Persæ meliùs perirent;
Audiet pugnas, vitio parentum
Rara juvenus.

Quem vocet Divùm populus ruentis
Imperî rebus? prece quâ fatigent
Virgines sanctæ minùs audientem
Carmina Vestam?

25

Cui dabit partes scelus expiandi
Jupiter? tandèm venias, precamur,
Nube candentes humeros amictus,
Augur Apollo:

30

Sive tu mavis, Erycina ridens,
Quam Jocus circumvolat, & Cupido:
Sive neglectum genus & nepotes
Respicis auctor,

35

Heu,

O R D O.

Vidimus flavum Tiberim ire dejectum monumenta regis Numæ templaque Vestæ, undis violenter retortis a littore Etrusco; dum hic amnis uxorius Iliæ nimum querenti jactat se fore ultorem necis Cæsaris, & vagus labitur sinistra ripâ, Jove non probante.

Juventus rara vitio parentum audiet pugnas, audietque cives Romanos acuisse ferrum in se, quo graves Persæ melius perirent.

Quem divùm populus vocet rebus imperi ruentis? Quâ prece virgines sanctæ fatigent Vestam minus audientem carmina? Cui Jupiter dabit partes expiandi scelus?

O augur Apollo, precamur ut tandem venias, amictus candentes humeros nube: sive tu mavis venire O Erycina ridens, quam Jocus & Cupido circumvolat: sive tu, Mars, gentis nostræ auctor, respicis genus tuum neglectum & nepotes.

N O T E S.

15. *Monumenta regis.*] Among the ancient Monuments of the Kings there were two in particular, viz. Numa's Palace and Mausoleum; the first lay on the Left of the Tiber, at the Foot of Mount Palatine, and the other on the Right on Mount Janiculum.

16. *Templaque Vestæ.*] *Vesta* is the same with the Earth, and her Temple was round, in Allusion to the spherical Figure of the Earth.

17. *Iliæ.*] *Iliæ* was the Mother of *Romulus*; and being thrown headlong into the *Tiber*, by the Command of *Amulius*, as some report, was thence said to be married to that River. She was related to *Julius Cæsar*, who descended from her: Whence *Horace* feigns, that her Complaints to her Husband, had mov'd him to revenge the Death of that great Man too severely.

20. *Uxorius amnis.*] The *Tiber*, says *Horace*, seems to pursue the Revenge which

Augustus

We have also seen the foaming *Tiber*, with his Waves thrown back with Violence from the *Tuscan Shore*, proceed to destroy the Monuments of King *Numa*, and the Temples of *Vesta*; while he boasts himself the Avenger of *Ilia*, too inconsolable for *Cæsar's Death*; and the uxorious River † leaving his usual Channel, overflows his Bank on the Left-side, Jupiter by no means approving of it—*having reserv'd the Glory of that Revenge for Augustus*.

Our Youth, reduced in Number by the Fault of their Fathers, shall hear *how* the Citizens have sharpened that Sword, *against one another*, with which it had been better the formidable Persians had perished; and they shall hear of *Civil Conflicts*.

What God's Protection shall the People invoke to *save* this tottering Empire? With what Prayer shall our Holy Virgins importune *Vesta*, who is now unattentive to their *solemn Songs*? Whom will Jupiter commission to expiate our Crime?

We pray thee, Apollo thou God of Auguries, come at length to our *Assistance*, veiling thy radiant Shoulders in a Cloud: Or, if you, smiling *Venus*, had rather, about whom hover the Gods of Mirth and fond Desire: Or you, O Founder *Mars*, if you compassionate your neglected Race and Offspring, *you*, whose Delight is in the Din of War, polish'd Helmets, and frowning Visage of the Moorish

† *Wandering*.

NOTES.

Augustus had taken, and imagines that the utter Destruction of the City of *Rome* is the only Atonement that can expiate so great a Crime. Besides, *Ilia's* Resentment in this Case must be satisfy'd. But the Complaints and Condescension of both are excessive. *Jupiter* equally disapproves the one and the other, and will admit of none with *Augustus* to share in the Glory of revenging *Cæsar's* Death. So, you see, it is indifferent whether you refer *nimum* to *querenti* or *jaçtat*, tho' I chuse to join it with the first.

27. *Virgines sanctæ.*] The *Vestal Virgins*, the chief Part of whose Office was the Preservation of the eternal Fire. They were sacred to *Vesta*, and, of Consequence, their Prayers must be the more powerful with her.

32. *Augur Apollo.*] *Apollo* presided over Divination and Soothsaying, inspired the

Poets and *Sybits*, and his Oracles were always in greatest Esteem.

33. *Erycina ridens.*] All the Deities here mentioned patronized *Rome*. And the Poet takes care to give *Venus* a Designation that must raise a sensible Pleasure in *Augustus*. *Aeneas*, of whom *Augustus* was descended, had brought from *Sicily* into *Italy* a Statue of *Erycine Venus*, to whom afterwards a Temple with magnificent Porches was built at *Rome* without the Gate *Colina*. The Goddess received this Name from the Mountain *Erix* in *Sicily*, on which she was worshipped. Its modern Name is *San Juliano*, in the Valley of *Massara*, near *Trepono*. Or rather the Goddess and Mountain were so called from *Erix* the Son of *Venus* and *Butes*.

36. *Respices auctor.*] The Romans were descended of *Mars* by *Ilia*, on whom he begot *Romulus* and *Remus*.

Heu, nimis longo fatiate ludo;
 Quem juvat clamor, galeæque leves,
 Acer & Mauri peditis cruentum
 Vultus in hostem.

40

Sive mutatâ juvenem figurâ
 Ales in terris imitaris, almæ
 Filius Maiæ, patiens vocari
 Cæsaris ultor.

Serus in cœlum redeas; diùque
 Lætus intersis populo Quirini:
 Neve te nostris vitiis iniquum

45

Ocior aura

Tollat. hîc magnos potiùs triumphos,
 Neu ames dici pater atque princeps:
 Neu finas Medos equitare inultos,
 Te duce, Cæsar.

50

O R D O.

fatiare ludo heu nimis longo, quem clamor juvat, galeæque leves & vultus Mauri peditis acer in hostem cruentum: sive, tu ales filius almæ Maiæ, patiens vocari ultor Cæsaris, imitaris in terris juvenem Augustum, mutatâ figurâ. Redeas serus in cœlum;

diuque lætus intersis populo Quirini: Neve ocior aura tollat te iniquum nostris vitiis. Ames hic potius magnos triumphos, ames hic diei pater atque princeps: neu finas, O Cæsar, Medos equitare inultos, te duce.

N O T E S.

41. *Sive mutata.*] There can be nothing more exquisite than this is: The Poet would persuade the Romans that Augustus was no other than Mercury come down to avenge Cæsar's Death.

42. *Juvenem.*] Augustus is here meant,

who was at most but nineteen Years when Cæsar was killed. Dion too calls him *Nov.* It was from no regard to his Age That the Poets gave him the Names of *Juvenis, Puer*; for Horace, Virgil, and Ovid addressed him thus when he could not

O D E III.

We may look on this Ode as the last Farewell of Horace to Virgil, when he embarked for Greece; and they never saw one another more. Had Horace foreseen what was to happen, he could scarcely have expressed his Grief in a more affectionate Manner than he does in this Ode; the first eight Lines of which have something in them admirably tender, and the rest something very grand; for nothing can be more finished in its Kind than this Ode, Horace being Forty-seven Years of Age when he composed it. This is one of those Odes wherein Horace is censured for his Pindaric Excursions and Sallies, but without Reason; for Lyric Enthusiasm is not only

Moorish Infantry on their bloody Enemy, fatiated by this Time with your cruel Diversion, alas ! of too long Continuance, *come*.

Or if you, chaste * Maia's winged Son, having chang'd your Form, personate our young Emperor on Earth, submitting to be stiled the Avenger of Cæsar's Murder: May your Return to Heaven be late, and may you long bless the Roman People with your Presence, and neither may an untimely Blast waft you from us, offended at our Crimes. Stay, rather, and delight in glorious Triumphs, and bear the amiable Titles of Prince and Father of our Country, nor in your Reign, O Cæsar, suffer the Parthian Cavalry to make Incurfions unrevenged.

* Winged Mercury.

NOTES.

not be said to be a young Man.

43. *Ales*] Mercury got this Appellation from the Wings he had on his Head and Heels.

45. *Serus in cœlum redeas*.] This is a noble, delicate, and happy Turn; and the more so, in that it agrees with Mercury, whose natural Habitation was Heaven, and with Augustus, who was, as the Descendant of Venus by Æneas, of heavenly Offspring.

49. *Magnos triumphos*.] A Year and a Half elapsed between these Triumphs and the Date of this Ode. The Time of their Celebration was for three Days of the Month that goes under Octavius's Name, in the Year of Rome 721. His first Triumph was for defeating the Pannonians and Dalmatians, his second for the Victory at Actium, and his third for the Reduction of Egypt.

51. *Medos*.] Horace means the Parthians, whom he before calls Persians. These three different People have been undistinguished by some Authors, because their Kingdoms have been so too. The Persians subdu'd the Medes, and the Parthians became Masters to the first.

51. *Equitare*.] Our Author uses this Term, because the Persians and Parthians greatest Strength consisted in their Cavalry. And *inultos*, because of the signal Defeat given by the latter to Crassus.

52. *Te duce*.] This is an honourable Epithet, and is equivalent to *Imperator*. Horace uses it often when speaking of Augustus. In the fifth Ode of the 4th Book, he addresses him twice with the Title of *Dux bone*.

ODE III.

only an Enemy to grammatical Connection and methodical Transitions, but likewise gives a Licence to pass from one Subject to another, that has some Affinity with the Principal. After fulfilling the Duties which the Separation of a great and intimate Friend required of him, the Idea of the Vessel on which Virgil was gone on Board, and the Hazards that he was to run thro', had thrown our Poet into a bad Humour. He abhors Navigation, and looks on it as a wicked Attempt against the Laws of Nature, and an open Defiance to Heaven, and ascribes all the bold Adventures of this Kind to an ungovernable and precipitant Disposition in Man after Things forbidden, and from
this

this Source he draws all the Miseries with which human Life is chequer'd. From this Account one may venture to say that there is no great Disagreement in the Progress of this Piece, and that all the three Parts, of which it consists, naturally arise the one from the other. Either all Kinds of

Ad NAVEM VIRGILIUM ATHÆNAS Vehentem.

SIC te Diva potens Cypri,
Sic fratres Helenæ, lucida sidera,
Ventorumque regat pater,
Obstrictis aliis, præter Iapyga,
Navis, quæ tibi creditum
Debes Virgilium; finibus Atticis
Reddas incolumem, precor,
Et serves animæ dimidium meæ.

Illi robur & æs triplex
Circa pectus erat, qui fragilem truci
Commisit pelago ratem
Primus, nec timuit præcipitem Africum
Decertantem Aquilonibus,
Nec tristes Hyadas, nec rabiem Noti;
Quo non arbiter Adriæ
Major tollere seu ponere vult freta.
Quem mortis timuit gradum
Qui siccis oculis monstra natantia,
Qui vidit mare turgidum, &
Infames scopulos Acroceraunia?

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15

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Ne-

O R D O.

O navis, quæ debes Virgilium creditum tibi, precor ut sic potens diva Cypri, sic fratres Helenæ lucida sidera, & pater ventorum, obstrictis aliis ventis præter Iapyga, regat te, ut reddas eum incolumem finibus Atticis; et serves dimidium animæ meæ.

Robur et æs triplex erat illi circa pectus, qui primus commisit fragilem ratem pelago

truci, nec timuit Africum præcipitem cum aquilonibus decertantem, nec tristes Hyadas, nec rabiem noti, quo non est major arbiter Adriæ, seu vult tollere seu ponere freta.

Quem gradum mortis timuit ille, qui vidit monstra natantia siccis oculis, qui vidit mare turgidum, & infames scopulos Acroceraunia?

N O T E S.

1. *Divæ potens Cypri.*] Venus is invoked here, probably, because that Planet is of great Use to Seamen, in directing their Course.

2. *Fratres Helenæ.*] Castor and Pollux were feigned by the Ancients to have been transformed into these two Stars, called Gemini, or the *Twin-stars*. In their Lifetime, they were remarkable for clearing

the Seas of the Rowers and Pirates that infested it.

3. *Ventorum pater.*] The Mythology of the Ancients represents the Winds as volatile, restless, and turbulent Deities, taking Pleasure in throwing the Universe into Confusion. They forced a Passage for the Sea into the main Land, tore Numbers of Islands from the Continent, and committed

Digression must be discarded, from Lyric Poetry, which would be absurd, or it must be owned that this Piece has nothing extravagant in it.—Virgil's Voyage happen'd in the Year of Rome 735, probably in the Beginning of Spring; so the Date of this Ode cannot be doubtful.

To the VESSEL that was carrying VIRGIL to ATHENS.

DE A R Ship, as *the Life of Virgil, my beloved Virgil*, is intrusted to you, take care, I conjure you, to keep the Half of my *very* Soul from all Danger, and land him safe on the Coasts of Attica; so may the potent Cyprian Goddess; so may those auspicious Stars, the Brothers of Helen; and * Æolus, putting all the Winds under Confinement except the West, direct you.

His Heart must surely have been cas'd in Oak or three-fold Brass, who first had the Courage to expose himself to the raging Sea in a slender Bark, nor fear'd the violent South-west Wind contending with the North, nor the stormy Hyades, nor South-Wind's Rage, than which there is not a more absolute Controller of the Adriatick Sea, to either swell or smoothe it's Waves at Pleasure. What Form of Death could frighten him, who † unconcern'd beheld the huge Sea-monsters rolling in the Deep, who *undismay'd* the tempestuous Swelling of the Sea, and those dangerous Rocks, the Acroceraunians.

* *The Father of the Winds.*

† *Was dry Eyes.*

In

NOTES.

mitted a thousand other Devastations. To prevent the like dismal Catastrophes, they confined them to a certain Country, and imposed a King on them, by Name Æolus. This new Monarch, or rather new God, has always had a great Part to act in every Poem, either to raise or calm a Storm. *Ulysses* prays to him for a happy Voyage; and *Juno*, the Queen of the Gods, stoops to implore his Aid for defeating the Establishment of the *Trojans* in *Italy*; and it may be said, that Æolus has the Honour of beginning the Broil of that great Subject in the *Æneid* of *Virgil*, for which see the *Prose Translation*, Page 11, Book I.

6. *Finibus Atticis.*] *Virgil*, in the 52d Year of his Age, resolved to go to *Athens*, to give the last polished Turn to his *Æneid*. And it is to this Voyage that *Monsieur le Fevre*, with good Reason, refers this Ode, and by that Means shews that *Horace*, who

had been five Years younger than *Virgil*, was in the 45th Year of his Age when he composed it.

7. *Reddas incolumem.*] The Propriety of the Terms *debes, creditum, reddas, incolumem*, ought by no Means to be passed over unobserved. They are borrowed from the Notion of Debit and Credit, or from the Obligations arising from having a Trust, which have a peculiar and singular Beauty in this Place.

14. *Hyadas.*] The *Seven Stars*. The Poets feign them to be the Daughters of *Atlas* and *Ætbra*; and who, greatly lamenting the Death of their Brother *Hyas*, were translated into Heaven, where they are supposed still to continue weeping; it being observed, that their rising and setting are frequently attended with Storms of Rain.

24. *Non*

Nequicquàm Deus abscidit
 Prudens Oceano dissociabili
 Terras, si tamèn impiæ
 Non tangenda rates transfiliunt vada.
 Audax omnia perpeti
 Gens humana ruit per vetitum nefas:
 Audax Iapeti genus
 Ignem fraude malâ gentibus intulit :
 Post ignem æthereâ domo
 Subductum, macies, & nova febrium
 Terris incubuit cohors ;
 Semotique prius tarda necessitas
 Lethi corripuit gradum.
 Expertus vacuum Dædalus aëra
 Pennis non homini datis :
 Perrupit Acheronta Herculeus labor.
 Nil mortalibus arduum est.
 Cœlum ipsum petimus stultitiâ ; neque
 Per nostrum patimur scelus
 Iracunda Jovem ponere fulmina

25

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35

40

ODE

O R D O.

Deus prudens nequicquam abscidit terras Oceano dissociabili, si tamen rates impiæ transfiliunt vada non tangenda.

Gens humana audax perpeti omnia ruit per vetitum nefas. Audax Prometheus genus Iapeti intulit ignem gentibus fraude mala: macies & nova cohors febrium incubuit terris post ignem subductum æthereâ domo: necessi-

tasque prius tarda corripuit gradum lethi semoti. Dædalus expertus est vacuum aëra pennis non datis homini: labor Herculeus per-

rupit Acheronta. Nil est arduum mortalibus. Petimus cœlum ipsum stultitia; neque patimur Jovem ponere fulmina iracunda per scelus nostrum.

N O T E S.

24. *Non tangenda.*] As the Ancients were persuaded that God had set the Ocean as a Boundary to the Land, so they firmly believ'd that the Man who first broke thro' these Bounds was punished for his bold Attempt:

*Exitu diro temerata ponti
 jura piavit.*

27. *Iapeti genus.*] *Prometheus*, the Son of *Iapetus*, first made a Man of Clay, and afterwards, by Fire stolen from Heaven, put Life in his Image. In Revenge of which, *Jupiter* sent *Pandora*, the Wife of

Epimetheus, with a Box to her Husband, which, after he had opened, there flew out thereof sundry Sorts of Diseases, and spread themselves up and down the Earth.

30. *Macies, & nova febrium.*] Consumption and Fevers represent all the Infirmities of the Body. The Poet alludes to the above Story of *Pandora*. *Jupiter*, to punish the audacious *Prometheus*, dispatches this Woman to him with a Box which contained the Seeds of all Kinds of Diseases. *Prometheus* suspected the Present, and so refused it: But his Brother uncautiously receives and opens it. Hence that Inundation

of

In vain hath the prudent Deity separated the several Kingdoms of the Earth by the dividing Ocean, † if, notwithstanding, impious Vessels, leap over Seas, which ought not to be violated. Mankind, daring enough to undertake every Thing, rushes on thro' forbidden Wickedness. The aspiring Son of Iapetus, by a wicked Fraud, brought down Fire into the World : After Fire was stolen from the heavenly Mansions, Consumption, and a new Troop of Fevers invaded the Earth ; and the loitering Necessity of Death, which before was remote, *now* doubled it's Pace.

Dædalus *also* dar'd to try the empty Air with Wings not designed for Man. The Labour of Hercules forc'd its Way thro' Acheron. Nothing seems impossible to Men. We attempt Heaven itself thro' Folly ; nor, thro' our Wickedness, do we suffer Jupiter to lay aside his angry Thunderbolts.

† If impious Ships cross.

O D E

N O T E S.

of Calamities that pursue and embitter all our Pleasures.

31. *Incubuit.*] This Word has been admirably chosen to point out to us that every Part of this our Earth was seized with the Corruption. *Virgil* has used it with the same Meaning in his first *Æneid* :

— *ponto nox incubat atro.*

“ Sable Night covers the Sea.”

32. *Semotique prius tarda necessitas.*] Never were there two more beautiful Verses, and *Horace* has infinitely surpassed in this the original Copy he had in his Eye. I don't talk of the Terms, than which nothing can be more proper. But I cannot help remarking the happy Art observed in the Slowness of the first Verse. *Horace* seems to make Death move heavily, and with a slow Pace in the first, with a View to hasten his Pace in the Second, and as it were gives him Wings by the Swiftiness of that one Expression, *corripuit*.

34. *Expertus vacuum Dædalus.*] *Dædalus*

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was a famous Architect. He lived in *Crete* at *Minos's* Court, a little before the *Trojan War*, and there built, by his Order, the famous Labyrinth, into which himself was shut, for having discovered the Secret of his Way to *Theseus*. His Friends, and even the Queen herself, who was under some Obligations to him for having favoured her amorous Adventures, bribed his Guards, and procured his Escape, and set him aboard of a Vessel, which sailed so well, that those who pursued him reported that Wings were clapt to her. This was generally believed among the People, as if in Fact she had fled ; whereas those People spoke only of the Wings of his Ship, as all the Ancients have given that Name to the Sails of a Ship.

36. *Perrupit Acheronta.*] This Earth furnishing no more Monsters for the Exercise of *Hercules's* Valour, he goes down to Hell, thence takes *Theseus*, and drags *Cerberus* himself to the very Foot of *Pluto's* Throne.

38. *Cælum ipsum petimus.*] The Poet here alludes to the Story of the Giants.

D

1. Solvi-

ODE IV.

Though the Subject of this Ode is common, Horace's Manner of treating it is far from being so. A Gaiety of Spirit under an Air of Seriousness appears thro' the whole. The Prospect of approaching Death at the End of it, was, according to the Principles of the Epicureans, a strong Reason for spending Life agreeably; but to let us into a thorough Knowledge of this Ode, and into our Author's Ingenuity, it will be necessary to lay before the Reader's Eye a Sketch of the Roman Calendar. In it the fifth Day after the Nones of February, that is to say, the tenth Day of the Month, was reckoned the Spring's Commencement. The very next Day began Faunus's Festivals, which were no sooner ended, than immediately succeeded the Feralia or Feriæ of the Dead. Thus Ovid in his 2d Book of Fasti:

En etiam si quis Boream horrere solebat,
Gaudeat a Zephyris mitior aura venit.
Quintus ab æquoreis nitidum jubar extulit undis,
Lucifer, & primi tempora veris erant.

*“ Now if there is any who used to shrink at the cold northern Wind,
“ let him be glad, since a kinder Breeze blows in the Zephyrs; and from
“ the Commencement of the early Spring, the great Luminary of the Day
“ has now the fifth Time raised his refulgent Beam from the watry Main.”
And afterwards:*

Idibus

AD L. SESTIUM CONSULAREM.

SOLVITUR acris hyems gratâ vice veris et Favonî:

Trahuntque siccas machinæ carinas:

Ac neque jam stabulis gaudet pecus, aut arator igni;

Nec prata canis albicant pruinis.

Jam Cytherea choros ducit Venus, imminente Lunâ:

Junctæque Nymphis Gratiæ decentes

5
Alternò

O R D O.

<i>Hyems acris solvitur grata vice veris &</i>	<i>nis canis.</i>
<i>Favonî; machinæque trahunt carinas siccas:</i>	<i>Venus Cytherea jam ducit choros Luna im-</i>
<i>ac neque pecus jam gaudet stabulis, aut a-</i>	<i>minente: Gratiæque decentes junctæ nymphis</i>
<i>rator gaudet igni; nec prata albicant prui-</i>	<i>quatiant</i>

NOTES.

1. *Solvitur, &c.*] This Introduction is being bare Words, that they are expressive beautiful; there is Poetry in the Sense it- of the Rigour and Mildness of the two Sea- self, and Propriety in the Expression. These sons here mentioned.
two Words *acris* and *grata* are so far from

5. *Cytherea Venus.*] *Cythara*, now *Cerigo*, was

ODE IV.

Idibus agrestis fumant altaria Fauni,
Hic ubi discretas insula rumpit aquas.

“ Upon the Ides, (that is on the 13th of the Month) the Altars of rural Faunus smoke in the Island which separates the Waters of the Tiber.” Five Days afterwards, the last of which was the last too, and grandest Holiday of the Fast instituted for the Dead.

Hanc quia iusta ferunt dixere Feralia lucem,
Ultimo placandis manibus illa dies.

“ They call this Day the Holiday of the Dead, because they sacrifice to them, and the last Day of them is destined for appeasing the Manes.” All this serves to give us a good Insight into this Ode, in letting us see that the very Subject of it has been taken from the Festivals of the Calendar, which was a Kind of Remembrancer to them, of making the best Use of every Moment of their Time; because scarce has the Spring begun and carried with it the agreeable and delightful Festival of Faunus, but immediately on its Heels follows the dismal and mournful Festival of the Dead, to put us in Mind of our last Exit and Departure out of this Life. This appears to me vastly ingenious, and well deserving an Explication. The very first Line of the Ode shews it was wrote in the Spring, but in what Year is uncertain.

TO L. SESTIUS.

SHARP Winter is dissolv'd by the agreeable Return of Spring and the gentle West-Wind; and Engines draw the dry Vessels from the Docks: And neither does the Cattle rejoice in the Stalls, or the Plowmen in sitting by the Fire; nor are the Meadows whiten'd with Hoar-frost. Now Venus heads her Choirs by Moonlight; and the lovely Graces in Conjunction with the Nymphs shake

NOTES.

was an Island of the *Ægean* Sea, on the Coast of *Peloponnesus*. In this Island there was a most ancient Temple belonging to *Venus*; whence she was call'd *Cytherea*.

5. *Choros ducit Venus.*] Horace here speaks of the Festival of *Venus*, which began on the first of *April*. Then the young Ladies waked for three Nights successively, and

divided themselves into three Companies, out of which they formed several Choruses. They pass all this Time in dancing and in singing of Hymns to the Honour of their Goddesses.

6. *Gratiæ.*] The Graces were doubtless the most amiable Divinities among the ancient Mythology. They were looked upon as the

Alternò terram quatiunt pede ; dum graves Cyclopum
Vulcanus ardens urit officinas.

Nunc decet aut viridi nitidum caput impedire myrto,
Aut flore, terræ quem ferunt solutæ.

10

Nunc et in umbrosis Fauno decet immolare lucis,
Seu poscat agnam, sive malit hœdum.

Pallida mors æquo pulsat pede pauperum tabernas,
Regumque turres. ô beate Sesti

Vitæ summa brevis spem nos vetat inchoare longam.

15

Jam te premet nox, fabulæque Manes,
Et domus exilis Plutonia : quò simul meâris,

Nec regna vini fortiere talis,

Nec tenerum Lycidam mirabere, quo calet juvenus

20

Nunc omnis, & mox virgines tepebunt.

O R D O.

quatiunt terram pede alterno, dum Vulcanus ardens urit graves officinas Cyclopum.

Nunc decet impedire caput nitidum aut viridi myrto, aut flore quem terræ solutæ ferunt. Nunc et decet immolare Fauno in lucis umbrosis, seu poscat agnam, sive malit hœdum.

Pallida mors pulsat tabernas pauperum

turresque regum pede æquo. O beate Sesti, brevis summa vitæ vetat nos inchoare spem longam. Nox jam premet te, fabulæque manes, & domus exilis Plutonia : quo simul meâris, nec fortiere regna vini talis, nec mirabere tenerum Lycidam, quo juvenus omnis nunc calet, et virgines mox tepebunt.

N O T E S.

Source of all that is agreeable and chearful in Nature. They are generally thought to be the Daughters of *Bacchus* and *Venus* : Some make *Eurinoma* their Mother. The most of Poets determine their Number to three; *viz.* *Aglaia*, *Euphrosyne*, and *Thalia*. Horace calls them *gratiæ decentes*, to

point out their Modesty and Reservedness in these Festivals.

7. *Cyclopum.*] The Cyclops were a People of *Sicily* ; they tell us *Vulcan* employed them at his Forges. *Virgil* names three of them, *viz.* *Brontes*, *Sterope*, and *Piræmon* ; they were the first Inhabitants of that

O D E V.

Horace, in this Ode, ridicules, in a very handsome Manner, the Weakness of those Youths who are deluded by intriguing Women, such as *Pyrrha* was, and exposes the Arts by which they seduce the unwary ; and, at the same Time,

A D P Y R R H A M.

Q U I S multâ gracilis te puer in rosâ
Perfusus liquidis urget odoribus

O R D O

Grato,

O *Pyrrha*, quis gracilis puer perfusus odoribus liquidis urget te in rosa multa, sub

shake the Earth with alternate Foot, while sweaty Vulcan inflames the stifling Forges of the Cyclops. Now it is proper to incircle the shining Head with green Myrtle, or with *such* Flowers as the loosen'd Earth produces. Now also it is proper to sacrifice in the shady Groves to Faunus, whether he require a Lamb, or prefer a Kid. Pale Death with equal Pace knocks at the Cottages of the Poor and Kingly Palaces. O happy Sestius, the short Sum of *human* Life forbids us to entertain *any* remote Expectations. Soon shall *eternal* Night, and the Manes so much talk'd of, and the shadowy Mansion of Pluto overwhelm you: Whither once arriv'd, you shall no more cast Lots for the Dominion of the Bottle, nor shall you admire young Lycidas, with whom all the Youth is already inflam'd, and for whom by and by the Virgins shall grow warm.

NOTES.

Island, and possessed the Western Coast of it round *Trapani* and *Cape Lylibeum*.

8. *Vulcanus*.] The God of Fire, and Son of *Jupiter* and *Juno*. He was employ'd in making his Father's Thunderbolts, in which Work he was assisted by the *Cyclopes*.

11. *Fauno*.] *Faunus* is the same with the God *Pan*, to whom they usually sacrificed in the Beginning of the Spring, that he might be propitious to the Flocks, which were then brought forth to feed in the Fields.

16. *Fabulaeque manes*.] Some learned Men have grossly mistaken this Epithet *fabulae*, in thinking that *Horace* calls the *Manes* groundless Fictions. But it is certain, omitting that this Meaning would destroy

what follows, and what *Monfieur le Fevre* has observed, that *fabulae* is not always taken in a bad Sense, but often on the contrary for Reality and Matters of Fact, and so *μυθος* among the *Greeks*. Therefore *fabulae manes* is the same with *manes de quibus multae sunt fabulae*, i. e. "The *Manes* who are much talked of." And so when he says the fabulous *Hydaspes*, he does not mean the *Hydaspes* is a pure Fable, but that it is much talked of either by Poets or Historians.

18. *Nec regna vini sortiére talis*.] The Ancients ordinarily made choice of a Master at their Feasts, and the Election was determined by the Cast of the Dice.

ODE V.

Time, shews what they must expect that are caught in their Snares. He chooses such fine Expressions, and Words so well adapted to the Subject, that there are few or none of his Odes more finish'd than this.

TO PYRRHA.

WHAT delicate Youth, perfum'd with liquid Odours, caresses you, *Pyrrha*, on a Bed of Roses in some pleasant Grotto?
For

Grato, Pyrrha, sub antro ?

Cui flavam religas comam,
Simplex munditiis ? heu, quoties fidem,
Mutatosque Deos flebit, & aspera

5

Nigris æquora ventis

Emirabitur insolens,

Qui nunc te fruitur credulus aureâ :

Qui semper vacuum, semper amabilem

10

Sperat, nescius auræ

Fallacis ! miseri, quibus

Intentata nites. me tabulâ sacer

Votivâ paries indicat uvida

Suspendisse potenti

15

Vestimenta maris Deo.

O R D O.

antro grato ? Cui religas comam flavam simplex munditiis ?

Heu, quoties ille flebit fidem, Deosque mutatos, et insolens emirabitur æquora aspera ventis nigris, qui credulus nunc fruitur te

aurea ; qui nescius auræ fallacis sperat te fore semper vacuum, et semper amabilem.

Miseri sunt illi quibus nites intentata. Paries sacer indicat ex tabula votiva me suspendisse uvida vestimenta potenti Deo maris.

N O T E S.

4. *Cui flavam religas comam.*] Horace is pointing at the careless Manner of the Spartan Ladies in dressing their Heads, who contented themselves with tying their Hair behind, in a Knot, with a Bunch of Flowers. And to this he refers in the eleventh Ode of his second Book, when he says,

—— *incomptam Lacenæ
More comam religata nodo.*

9. *Aurea.*] This Word here signifies pretty, beautiful. Thus, *Virgil, Aurea Venus.* For the Word *Aurum* is derived from *Aura*,

which is as much as to say, *Splendour, Brightness.*

13. *Me tabula sacer votiva paries.*] The Construction must run thus ; *Paries sacer indicat tabula votiva me suspendisse vestimenta uvida Deo potenti maris.* Horace, to intimate to us that he had been shipwrecked, in a Passion he had for *Pyrrha*, with great Propriety applies to his Case a certain Custom that obtained among Sailors who had been saved from Shipwreck, of representing in a Picture all that beset them. Some of them made Use of this Picture to raise the Compassion of those they met with,

O D E VI.

Agrippa had probably upbraided Horace for never making him the Subject of his Muse. The Poet satisfies him on that Head by the Excuse he makes for not doing it. Nay, he says more than was required of him : For he justifies his Silence with respect to other great Men who had serv'd in the last Wars. His very Apologies may be considered as Panegyrics. Octavius only is nam'd here, as if out of Respect to him

For whom do you bind up your golden Locks, unaffectedly neat ?
 Alas ! how often shall he lament your Perfidy, and the alter'd
 Gods ; and, unexperienc'd, wonder at the Seas, ruffled with black
 Storms, who now enjoys you all-charming ; who hopes to find you
 always disengag'd, always amiable, ignorant of the flattering Gale !
 * Wretched are they, who, Strangers to your Arts, are allured with
 your Beauty. The holy Wall of *Neptune's Temple*, by a votive Ta-
 blet, shews that I have hung up my dropping Garments, in *Testimony*
of my Gratitude, to the powerful God of the Sea.

* Wretched are those to whom you untry'd seem fair.

N O T E S.

that, by their Charity, they might recover
 what Losses they sustained at Sea. Thus
Juvenal, in his fourteenth Satire :

— *Fraeta rate naufragus assem,*
Dum rogat, & picta se tempestate tuetur.

“ While the shipwreck'd Man begs a Far-
 “ thing, and pleads for Aid, by shewing a
 “ painted Storm.” With this Design they
 hung those Pictures round their Necks,
 and explain'd the Subject of them by Songs
 accommodated to their Case, somewhat re-
 sembling our modern Pilgrims. Thus *Per-*
sus, in his first Satire :

— *Cantet si naufragus assem*
Protulerim ? cantas cum fraeta te trabe
pictum,

Ex humero portes ?

“ Tho' the shipwreck'd Sailor should sing
 “ his Song, shall I give him Charity ?
 “ What do you sing, when you carry on
 “ your Shoulder the sad Picture of your
 “ being cast away at Sea ?” Others dedi-
 cated this Tablette or Representation to the
 Temple of that God whom they in their
 Distress invoked, and to whom they, as they
 fancied, owed their Preservation. Nay
 this Custom went farther : For the very
 Lawyers used to wear Things of this Na-
 ture at the Bar, to affect the Judges with
 the Hardships of their Clients, and the
 Cruelty of their Prosecutors. As *Quinti-*
lian informs us in the first Chapter of his
 sixth Book.

O D E VI.

him he dar'd to do no more. Agrippa's Praises are no more than
 the Outlines of his Character, which would be a fit Subject for an
 Epic Poem, and require a second Homer to do him Justice. The
 other Generals are represented as it were in a Groupe under allego-
 rical Persons, and those chosen from the most famous Hero of the
 Trojan War. All this is expressed in few Words, but ennobled with
 the Embellishments of the most sublime Poetry.

I shall

I shall in the Remarks unriddle the Allegory that runs thro' this Ode, to shew that my Conjecture is far from being groundless. When I call it a Conjecture, I don't say too much: It wants no Probability in it. The whole Piece seems to prove it, by forcing its Conviction on the Mind. Let one read it from one End to the other, he shall find no Beauty or Connection in it but in the Sense I take it; and without one does this, he'll find it to be no other, than a confused Medley of Encomiums. Agrippa's Elogium is followed by that of Ulysses and Achilles. Afterwards he presents us with the Destruction of Pelops' Family.

AD AGRIPPAM.

SCRIBERIS Vario fortis, & hostium
 Victor, Mæonii carminis alite,
 Quam rem cunque ferox navibus aut equis
 Miles te duce gesserit.
 Nos, Agrippa, neque hæc dicere, nec gravem
 Pelidæ stomachum cedere nescii,
 Nec cursus duplicis per mare Ulyssæi,
 Nec sævam Pelopis domum
 Conamur, tenues grandia: dum pudor,
 Imbellisque lyræ Musa potens vetat
 Laudes egregii Cæsaris, & tuas
 Culpâ deterere ingeni.
 Quis Martem tunicâ tectum adamantinâ

5

10

Dignè

O R D O.

O Agrippa, tu scriberis fortis et victor hostium a Vario alite carminis Mæonii, quamcunque rem miles ferox gesserit navibus aut equis te duce. Nos tenues non conamur grandia neque dicere hæc, nec gravem stomachum Pelidæ nescii cedere, nec cursus Ulyssæi du-

plicis per mare, nec sævam domum Pelopis: dum pudor, musaque potens imbellis lyræ vetat deterere laudes egregii Cæsaris, et tuas, culpa ingeni. Quis digne scripserit Martem tectum tunica adamantina? aut Merionen

N O T E S.

1. *Scriberis Vario.*] This Varius was a great Poet, he had surprizing Success in tragic and epic Compositions; but nothing of his has come down to us except some Fragments. He was in great Esteem at Augustus's Court: And one may judge of the great Character he had acquired, by the Manner that Horace writes of him here, and Virgil in his ninth Eclogue.

—— me quoque dicunt
 Vatem pastores, sed non ego credulus illis.
 Nam neque adhuc Vario videtur, nec dicere
 Cinna
 Digna——

“ The Shepherds call me a Poet; but I
 “ am far from believing them in this, since
 “ I have done nothing hitherto worthy of
 “ Varius or Cinna.”

Horace, Virgil, Quintilian and Martial agree in making Varius one of the first and greatest Poets of his Age. He was of great Service to our Author in procuring him the Interest and Friendship of Mæcenæ; and after Virgil's Death he was ordered by Augustus to revise the Æneid.

2. *Mæonii carminis alite.*] This render'd Word for Word is the Swan of the

Mæonian

Family. Agrippa advances a second Time. Octavius then makes his Appearance, and last of all Mars, Merion, and Diomedes close the Procession, and finish the Ode. Nothing but Allegory could huddle together so many distinct Personages into one Point of View. Once the Subject of this Ode established, it is no difficult Matter to hit on almost the Year it was composed. I believe it was that of Rome 725, the Year in which Octavius shut the Temple of Janus, triumphed for three Days, and received divine Honour by a Decree of the Senate.

TO AGRIPPA.

YOU shall be described by Varius, on the Wing of Mæonian Verse, as valiant and victorious over your Enemies, whatever gallant Actions your fierce Soldiers shall have atchieved, under your Command, either on Ship-board, or on Horse-back. We, little Writers, O Agrippa, neither attempt these lofty Themes, nor the destructive Wrath of inexorable Achilles, nor the Voyages of the subtle Ulysses, nor the bloody House of Pelops: While Diffidence, and the Muse, who presides over the peaceful Lyre, forbids me to debase the Praises of illustrious Cæsar thro' Defect of Genius.

Who, with becoming Dignity, will ever describe Mars cover'd with his Adamantine Coat of Mail, or Merion embrown'd with Trojan

NOTES.

Mæonian Verse. Horace makes Varius to rival Homer, the most ancient Epic Poet that we have, he was the Son of Mæon. Hence Horace calls him in another Place *Mæonides*.

6. *Gravem Pelidæ stomachum.*] Here he begins the Recital of his Generals. It is not possible to make an exact and precise Application of all these Allegories, the History is too dark to satisfy our Curiosity in this Particular: It is well, and a great deal too, if we can resolve some of them, so as to carry a high Degree of Probability with them. The first then that offers to be unmasked is the inexorable Achilles, whose Resentment against Agamemnon kept the Fortune of the Greeks and Trojans a long Time in Suspense. In the Ode *Pastor cum traheret* we see Pollio disguised under the Name Achilles, and with the same Name and for the same Reasons he re-appears here. His Dislike and Disaffection to Octavius was the Occasion of his Dissatisfaction and Uneasiness; and his Inaction during the Battles of Actium and Alexandria, with his inflexible Obstinacy to the pressing Solicitations of that Prince, were the pure Effects of it. By this Means he rendered

himself formidable, and forced his very Enemies to court him. This Account tolerably explains the Expressions *gravis stomachus* and *cedere nescius*, which answers to the Term *iracundus* in the Ode *pastor cum traheret*. But some will say, why is Pollio included among so many great Captains who had signalized themselves in the last two Wars, when he had no Share in them? To which I answer, that the Allegory turns only on his Inaction during those Wars. His Neutrality, with Reason suspected, buoy'd up Antony's Hopes, while it must create Uneasiness to Octavius. Besides, from the Ode *motum ex metello* one may see he was in great Esteem in Rome, and that Horace courted his Friendship, as did all the great Wits of that Age.

7. *Ulyssæi*] Ulysses was King of Ithaca, and very serviceable to the Greeks at the Siege of Troy, by his good Counsel. After the Destruction of that City, he wandered for the Space of ten Years through strange Countries, and by his Wisdom and Dissimulation escaped many Dangers, and at last returned home safe into his own Country.

Dignè scripserit? aut pulvere Troico
Nigrum Merionen? aut ope Palladis
Tydiden superis parem?

15

Nos convivias, nos prælia virginum
Sectis in juvenes unguibus acrium
Cantamus; vacui, sive quid urimur,
Non præter solitum leves.

20

O R D O.

Merionem nigrum pulvere Troico, aut Tydiden parem superis ope Palladis? Sive vacui, sive quid urimur, leves non præter solitum, nos cantamus convivias, nos cantamus prælia virginum acrium in juvenes unguibus sectis.

N O T E S.

15. *Nigrum Merionem.*] *Meriones* was so famous among the *Greeks* for his noble Achievements in War, that they scrupled not to boast he was no Way inferior to *Mars* himself.

15. *Aut ope Palladis Tydiden.*] *Diomedes* was the Son of *Tydeus* and *Dyphyle*, Daughter

to *Adrastus*, and was one of the bravest among the *Greeks*. *Homer* sounds his Praise in several Places of his Poem. But I find *Virgil* has left nothing to be said or thought of him after what himself has written of him, when, speaking of the *Trojans*,

Quos

O D E VII.

In this Ode, the Verses of which are very fine, and therefore not less excellent than any of the former Odes, Horace, after a long and pompous Enumeration of the finest Cities, and most agreeable Countries of Greece, prefers his Seat at Tivoli to all of them. Then he advises Plancus to drown his Cares in Wine, after the Example of Teucer, who cheer'd both himself and his Companions with a hearty Glass, the very Night before he left his Country, from which he was banished by

Ad * MUNATIUM PLANCUM.

LAUDABUNT alii claram Rhodon, aut Mitylenen,
Aut Ephesum, bimarive Corinthi
Mœnia, vel Baccho Thebas, vel Apolline Delphos
Insignes aut Thessala Tempe.

O R D O.

Alii laudabunt claram Rhodon, aut Mitylenen, aut Ephesum, mœniave Corinthi bimarive Thebas insignes Baccho, vel Delphos insignes Apolline, aut Tempe Thessala.

N O T E S.

* *Munatium Plancum.*] This is the same Person who wrote those admirable Letters to *Cicero*, which we have. He was engaged in *Mark Antony's* Party, but left it, and went

Trojan Dust, or * Diomede by Pallas's Favour *made* equal to the Gods? We, whether free, or amorous, with *our* accustom'd Levity, sing of Entertainments: We, the Battles of our young Ladies, furious against their Lovers, with Nails pared close *enough not to scratch them.*

* The Son of Tydeus.

NOTES.

*Quos neq; Tydiden, nec Larissæus Achilles,
Non anni domuere decem.*

"A People whom neither *Diomede* nor
"*Achilles*, nor a Siege of ten Years could
"vanquish."

18. *Scētis in juvenes unguibus acrium.*] *Horace* intimates, that young Ladies would willingly be on the Defensive, but not in such a Manner as to offer Violence to their Opponents by a passionate and rude Resistance; and for this Reason they take Care to have their Nails well pared. It is this Play and Contrariety in the Terms, *acrium scētis unguibus*, that makes the Beauty of the Expression. Besides it admirably ex-

presses the natural Temper of the young Fair, who never make but a soft Resistance, and never fight but with a View to yield. It is this natural Turn of Mind which *Horace* so curiously describes in the ninth Ode of this Book:

*Pignusq; dereptum lacertis,
Aut digito male pertinaci.*

And in the twelfth Ode of the second Book:

——— *Aut facili sævitia negati,
Quæ poscenti magis gaudeat eripi,
Interdum rapere occupet.*

ODE VII.

his Father for not revenging the Affront put on his Brother Ajax by the Grecian Princes in giving Achilles's Armour to Ulysses, which made Ajax kill himself. Much more Reason had Plancus to be cheerful, who had left Mark Antony's Party, and come over to Augustus, under whom he needed fear nothing. It would seem Horace compos'd this Ode a little after Mæcenas had made him a Present of a Country Seat.

TO MUNATIUS PLANCUS.

SOME will praise famous Rhodes, or Mytelene, Ephesus, or Corinth, situate between two Seas, Thebes noted for † Bacchus's Birth, or Delphos so renown'd for ‡ Apollo's Oracle; or *in fine*, the sacred Valley of Tempe, the Ornament of Thessaly. Others employ

† Bacchus.

‡ Apollo.

NOTES.

went over to *Cæsar's*, which was called afterwards by the Name of his Successor *Augustus*. Besides several honourable Places he had enjoyed, he was twice Consul.

1. *Claram Rhodon.*] Rhodes was an Island of Asia the Less, and in great Repute even before the Trojan War.

E 2

1. Mity-

Sunt quibus unum opus est, intactæ Palladis urbem

5

Carmine perpetuo celebrare, &

Undique decerptæ frondi præponere olivam.

Plurimus, in Junonis honorem,

Aptum dicit equis Argos, ditiesque Mycenæ.

Me nec tam patiens Lacedæmon,

10

Nec tam Larissæ percussit campus optimæ,

Quam domus Albunæ resonantis,

Et præceps Anio, & Tiburni lucus, & uda

Mobilibus pomaria rivis.

Albus ut obscuro deterget nubila cœlo

15

Sæpe Notus, neque parturit imbres

Perpetuos: sic tu sapiens finire memento

Tristitiam, vitæque labores

Molli, Plance, mero; seu te fulgentia signis

Castra tenent, seu densa tenebit

20

Tiburis umbra tui. Teucer Salamina patremque

Cùm fugeret, tamen uda Lyæo

Tempora populeâ fertur vinxisse coronâ,

Sic tristes affatus amicos:

Quo nos cunque melior fortuna parente,

25

Ibimus,

O R D O.

Sunt Poetæ, quibus est opus unum celebrare urbem intactæ Palladis carmine perpetuo, et præponere olivam frondi undique decerptæ.

Plurimus, in honorem Junonis, dicit Argos aptum equis, ditiesque Mycenæ.

Nec patiens Lacedæmon, nec campus Larissæ tam percussit me, quam domus Albunæ resonantis, et Anio præceps, et lucus Tiburni, et pomaria uda rivis mobilibus,

Ut albus Notus sæpe deterget nubila cœlo

obscurum, neque parturit imbres perpetuos, sic, O Plance, tu sapiens memento finire tristitiam laboresque vitæ molli mero; seu castra fulgentia signis tenent te, seu densa umbra Tiburis tui tenebit te.

Cum Teucer fugeret Salamina patremque, fertur tamen vinxisse tempora sua uda Lyæo, corona populeâ, sic affatus tristes amicos:

“O socii, comitesque, ibimus quocunque fortuna melior parente feret nos.

Ni!

N O T E S.

1. *Mitylenen.*] The Isle of Lesbos, one of the chief in the Archipelago, and towards the western Coast of Natolia, has for its Capital the City of Mitylene, which has given to the Island the Name it goes by even at this Day.

2. *Ephesum.*] Ephesus, once a famous City of Asia Minor in Ionia, now only a miserable Village, on the Coast of the Archipelago.

2. *Bimarise Corinthi.*] Corinth, now Corinto, a City of Peloponnesus, situated in the Middle of the Isthmus between the Ionian and Ægean Seas, whence Horace calls it Bimaris. Some derive its Name

from one Corinthus, the Son of Sisyphus.

3. *Baccho Thebas.*] Thebes, a City in Bœotia, built by Cadmus. It was famous on account of Bacchus, who was born there of Semele, the Daughter of the aforesaid Cadmus.

4. *Apolline Delphos.*] Delphos was built upon Mount Parnassus, by a Grandson of Lycorus, on the Ruins of a Village named Parnassus, which had been destroy'd in the Flood of Deucalion. It was chiefly remarkable for the Temple and Oracles of Apollo in it.

4. *Tempe.*] Most pleasant Places in Thessaly, enriched with a Variety of Mountains, Rivers,

ploy themselves wholly in composing an intire Poem in Praise of the City of chaste Pallas, and in giving the Preference to the sacred Olive before all other Trees. A great many, in Honour of Juno, sing of Argos as a fine Place for breeding Horses, and of the opulent City Mycene. As for me, I am not so much charmed with Lacedæmon, whose Inhabitants are so renown'd for their Patience, nor the fertile Fields of Larissa, as with my House and my Fountain of Albunea, whose Current makes a pleasant Noise, or with Anio that falls like a Cascade upon the Rocks; or with my sacred Grove of Tiburnus, and Orchards that are watered with a thousand ductile Springs.

As the South-wind brings not always Rain, but often dissipates the Clouds that darken the Air, do you also, sage Plancus, banish your Cares with a chearful Glass, whether you are in the Camp that is brilliant with Standards, or retired in your pleasant Forest of Tivoli.

Teucer, in greater Distress than you, being forced to leave his Father and his Country, * yet crowned himself with Poplar; and, with his Glass in his Hand, thus addressed himself to his dejected Friends; "My Fellow-Sufferers and Companions, to whatever

* Is said to have bound with a Poplar Crown his Temples moisten'd with Wine.

N O T E S.

Rivers, Valleys; insomuch, that in giving a Description of any fine Country, it was said to be as beautiful as *Tempe*.

5. *Palladis urbem.*] *Athens*, the Seat of Learning, where Arts and Sciences flourished in their utmost Perfection. No Wonder then, if it be spoken of as belonging properly to *Pallas*, she being the Goddess of Wisdom, and Patroness of Learning and Arts.

9. *Aptum dicit equis Argos.*] *Argos* was a City of *Peloponnesus*, situated in a fertile Soil, not far from the Rivers *Phrixus* and *Inachus*, being surrounded with Plains that produced fine Pasturage for Horses.

9. *Ditesque Mycenæ.*] *Mycene* was a City of *Peloponnesus*, famous for the History of *Agamemnon*. *Horace* calls it rich, after *Homer* and *Sophocles*, who have given it the same Epithet.

10. *Patiens Lacedæmon.*] *Lacedæmon*, otherwise *Sparta*, was situated in *Laconia* a Province of *Peloponnesus*, on the River *Eurotas*. *Horace* styles it *patient*, because it was the constant Practice of the *Lacedæmonians* to accustom their Children to all Manner of Hardships, that so they might be inured to Fatigue and Labour, and trained up in a Contempt of the greatest Dangers.

11. *Larissæ campus opimæ.*] There have been a great many Cities of this Name, but that which *Horace* hints at here, was in *Thessaly*, situated in an airy fruitful Soil.

12. *Albunea.*] This was a Fountain in the Mountains of *Tibur*, not far from a Wood of the same Name. They were both so call'd from the Sibyl *Albunea*, altho' *Servius* derives the Name from the Clearness of the Water.

13. *Et præceps Anio.*] This River takes its Rise also in the aforesaid Mountains; its Current is very strong, until it empties itself into the *Tiber*, a little above *Rome*, with great Rapidity.

13. *Tiburni lucus.*] The Wood *Albunea*; so called from the neighbouring City *Tibur*, built by one *Tiburnus*. In this Place *Horace* had a small Country Seat.

19. *Plance.*] *Plancus* was a Person of Distinction in the *Roman Republick*. He governed *Gaul* about the Time that *Julius Cæsar* was slain. He had the Honour of a *Triumvirate*, and was afterwards *Consul* and *Censor*.

21. *Teucer.*] *Teucer* and *Ajax* were both the Sons of *Telamon*, born of different Mothers. They went together to the Siege of *Troy*.

Ibimus, ô focii, comitesque.
 Nil desperandum, Teucro duce, & auspice Teucro.
 Certus enim promisit Apollo
 Ambiguam tellure novâ Salamina futuram.
 O fortes, pejoraque passi
 Mecum sæpe viri, nunc vino pellite curas :
 Cras ingens iterabimus æquor.

30

O R D O.

“ Nil est desperandum Teucro duce, et auspice
 “ Teucro; Apollo enim certus promisit Sala-
 “ mina ambiguam futuram in tellure nova. ” “ O viri fortes, passique sæpe pejora mecum,
 “ nunc pellite curas vino. Cras iterabimus
 “ æquor ingens.”

N O T E S.

Troy, when *Ajax* having slain himself be- without his Brother, he landed in *Cyprus*,
 cause the Arms of *Achilles* were given to and built a City, which he named *Salamis*,
Ulysses rather than him, *Teucer* returned to after that in his own Country.
Salamis. But being driven thence by *Tela-* 25. *Melior fortuna parente.*] It is true
mon, who was offended to see him return *Teucer* received worse Treatment from his

O D E VIII.

The real Design of Horace in this Ode, is to reproach Lydia for suffering Sybaris, who had distinguished himself in manly Exercises, to live with her in Softness and Effeminacy, disguis'd in Woman's Apparel; and this he does in a very beautiful Manner. One cannot precisely tell at what Time this

A D L Y D I A M.

LYDIA, dic, per omnes
 Te Deos oro, Sybarin cur properes amando
 Perdere: cur apricum
 Oderit campum, patiens pulveris atque solis :
 Cur neque militaris
 Inter æquales equitet, Gallica nec lupatis
 Temperet ora frænis.

5

Cur

O R D O.

O Lydia, oro te per omnes Deos, dic cur que solis? cur neque militaris equitet inter
 properes perdere Sybarin amando? cur ille æquales; nec temperet ora Gallica frænis lu-
 oderit campum apricum, patiens pulveris at- patis?

Cur

N O T E S.

3, 4. *Apricum Campum.*] After the Ex- call'd the *Campus Martius*. It was so large,
 pulsion of *Tarquin*, his Estate, and whatso- as not only to be sufficient for training up
 ever else belonged to him, being confiscated, the Youth in all warlike Exercises, but al-
 the Field which he possess'd betwixt *Rome* so for holding the publick Assemblies of the
 and *Tiber*, was consecrated to *Mars*, and People.

5. Cur

“ Place Fortune, much kinder than my Father, shall see fit to
 “ conduct us, we will follow her. Ye need despair of nothing
 “ under the Conduct and Auspices of Teucer; Apollo, *whose*
 “ Oracles are infallible, hath promised that we shall be settled in
 “ a new and better Country, and build another Salamis scarcely to
 “ be distinguished from that out of which we have all been expelled.
 “ Come then, my Friends, ye who have given so many Proofs of
 “ your Courage, and often gone through greater Hardships with me
 “ than these, drown all your Cares in Wine † To-day; To-mor-
 “ row we shall put to Sea again.

† Now.

NOTES.

Father than from Fortune, who was so kind as to conduct him to Cyprus, where he built the celebrated Salamis, and where his Posterity flourished on the Throne for above 700 Years, till the Days of that Evagoras

of whom we have a Panegyrick in Isocrates. 29. *Ambiguam.*] That is to say, that it should so far resemble his native Salamis, that one would be at a Loss to distinguish between them.

ODE VIII.

this Ode was composed. It is certain the 13th, 23d, 25th of this Book, and the 9th of the third Book, were done a considerable Time afterwards. And that he composed the 25th, which was the last of those that he wrote, before he reached the advanced Part of his Age.

TO LYDIA.

IN the Name of all the Gods, tell me, dear Lydia, I conjure you tell me, why do you take so much Pains to ruin young Sybaris by captivating his Affections? Why does he hate the * *Campus Martius*, he who was bred to Arms, and is so much accustomed to Sun and Dust? Why does not he appear in our Tournaments among the Youth of his Age in shining Armour, managing the swift Courser?

* Sunny Field.

Why

NOTES.

5. *Cur neque militaris.*] This Passage has not been thoroughly understood: *Militaris equitet*, is here put for *militet in equis*. For Horace is speaking of that noble Exercise which *Ascanius* introduced into Italy, under its native Name *Ludus Trojæ*, of which we have a most beautiful Description in the 15th Book of the *Æneid*. See the *Prose Translation* of Virgil. This Game was used at Rome, till the Days of *Claudius Cæsar*, but never was in such Vogue as it was in Au-

gustus's Age, as Sueton informs us: *Trojæ ludum edidit frequentissime majorum minorumve puerorum delectu, prisca decorique moris existimans claræ stirpis indolem sic notescere.* “ He often celebrated the Trojan Game “ with the Chiefs of the eldest and youngest “ of the Youth, thinking that from so an- “ cient and laudable a Custom, the Minds “ of the Youth might be inspired with “ Glory.” And for this Reason Horace speaks of it in this Ode.

8. *Tiberim.*

Cur timet flavum Tiberim tangere? cur olivum
Sanguine viperino

Cautius vitat? neque jam livida gestat armis
Brachia, sæpe disco,

Sæpe trans finem jaculo nobilis expedito?

Quid latet, ut marinæ

Filium dicunt Thetidis sub lacrymosa Trojæ

Funera; ne virilis

Cultus in cædem & Lycias proriperet catervas?

10

15

O R D O.

Cur timet tangere Tiberim flavum? Cur vitat olivum cautius sanguine viperino? neque jam gestat brachia livida armis; nobilis sæpe disco, sæpe jaculo expedito trans finem.

Quid Sybaris latet, ut dicunt filium Thetidis marinæ latuisse sub lacrymosa funera Trojæ: ne cultus virilis proriperet cum in cædem et catervas Lycias?

N O T E S.

8. *Tiberim tangere.*] It was likewise customary with the Romans, after their Exercise in the *Campus Martius*, to throw themselves, tho' sweating, all over into the *Tiber*.

11. *Disco.*] The *Discus* or *Quoit*, was made of Stone, Iron, or Copper, five or six Fingers broad, and more than a Foot long, inclining to an oval Figure. They cast this to a vast Distance, by the Help of a leathern Thong

O D E IX.

Horace, in this Ode, shews us, that all the Seasons have their Charms and Allurements to induce us to Pleasure and Mirth; the Winter, because it is cold; the Summer, because 'tis hot; and the Spring and Autumn, because they are agreeable; and advises Thaliarchus to live chearfully, and leave every Thing else to the Gods. Of this you will see more in Ode 17th. Ode 19th of the third Book, and the 12th of the fourth Book.

A D T H A L I A R C H U M.

VIDES, ut altâ stet nive candidum
Soracte; nec jam sustineant onus
Silvæ laborantes; geluque
Flumina constiterint acuto?
Dissolve frigus, ligna super foco

O R D O.

O Thaliarche, vides, ut Soracte stet candidum alta nive: nec jam silvæ laborantes sustineant onus: fluminaque constiterint gelu

acuto?

Tu vero dissolve frigus, large reponens ligna super foco,

atque

Why is he afraid to * swim in the yellow Tiber? Why does he shun, with so much Care, the Oil of *Wrestlers*, as if it were the Blood of a Viper? Why are his Arms now so seldom discolour'd with wielding the Lance and Quoit, he who hath acquired so much Reputation, by the Force wherewith he threw both the one and the other beyond the Mark? In fine, why does he conceal himself, as they say † *Achilles* did some Time before the fatal Catastrophe of Troy, that the Habit of a Man might not oblige him to go and attack the Lycian Troops?

* Touch.

† The Son of *Thetis*.

N O T E S.

Thong tied round the Person's Hand that threw.

12. *Olivum*.] He speaks here of *Wrestlers*, who fought naked, and us'd to rub themselves over with Oil, that their Antagonists might catch the less hold of them.

14. *Filium dicunt Thetidis*.] *Thetis*, a Goddess of the Sea, espoused *Peleus*, by whom she had *Achilles*. She disguis'd her Son under the Habit of a Woman, among the Daughters of *Lycomedes*, calling him by

the Name of *Pyrrha*, lest he should be led to the *Trojan War*; it being foretold he should be slain there. But it being also predicted that *Troy* could not be taken unless he was present, *Ulysses* artfully discovered him by the Fondness he shewed for warlike Instruments.

16. *Lycius*.] The *Lycians* here are put instead of the *Trojans*, who came to the Assistance of King *Priam*, under the Conduct of *Glaucus* and *Sarpedon*.

O D E IX.

He has borrowed the Subject of this Ode from *Alcæus*, who says, "You see the Rivers are caught; banish then the Winter by making a large Fire, and in not sparing your Wine." This Ode is very pretty, and well conducted, and the Expressions very proper. As to its Date, that is uncertain; but it seems to have been composed at *Thaliarchus's Villa* near *Soracte*.

TO THALIARCHUS.

DON'T you see how Mount *Soracte* is all white with Snow, that the over-loaded Forests are not able to bear so great a Weight, and that the Rivers are also stopped by the severe Frost? Expel then, dear *Thaliarch*, the Cold, by piling Faggots on your

N O T E S.

2. *Soracte*.] This Mountain, now *Monte-tristo*, is in *Tuscany*, in the Country of the *Falisci*, and not far from *Rome*.

5. *Dissolve frigus*.] The proper Effect of

VOL. I.

Cold is to contract and consolidate the Body, *contrahere, astringere*. Hence, the *Latins* said, *dissolvere frigus*, to soften or banish the Cold. See Ode 4th of this Book.

F

7, 8. Sa-

Largè reponens ; benigniùs atque

Deprome quadrimum Sabinâ,

O Thaliarche, merum diotâ.

Permitte Divis cætera : qui simul

Stravere ventos æquore fervido

Depræliantes ; nec cupressi,

Nec veteres agitantur orni.

Quit sit futurum cras, fuge quærere ; &

Quem fors dierum cunque dabit, lucro

Appone : nec dulces amores

Sperne puer, neque tu choreas ;

Donec virenti canities abest

Morosa. nunc & Campus, & aræ,

Lenesque sub noctem fusurri

Compositâ repetantur horâ ;

Nunc & latentis proditor intimo

Gratus puellæ risus ab angulo,

Pignusque dereptum lacertis,

Aut digito malè pertinaci.

10

15

20

25

O D E

O R D O.

asque benignius deprome merum quadrimum
diota Sabinâ. Permitte cætera Divis : qui
simul stravere ventos depræliantes æquore fer-
vido ; nec cupressi, nec veteres orni agitan-
tur.

Fuge quærere, quid sit futurum cras, et
appone lucro quemcunque dierum fors dabit :

nec tu, puer, sperne dulces amores, neque cho-
reas ; donec canities morosa abest tibi virenti.

Nunc et Campus Martius, et aræ, lenesque
fusurri sub noctem repetantur horâ composita.

Nunc et repetatur gratus risus ab angulo in-
timo, proditor puellæ latentis ; pignusque de-
reptum lacertis, aut digito male pertinaci.

N O T E S.

7, 8. *Sabina diota.*] *Diota* was a Vessel
for holding of Wine, with two Handles,
from which it has its Name.

9. *Permitte Divis cætera.*] The Stoics
attributed the most minute Incidents in Life
to the Providence of the Gods. The Epi-

cureans, on the other Hand, made all E-
vents depend on Chance and Fortune. Ho-
race exposes both their Sentiments in the
two following Stanza's.

18. *Campus.*] Horace uses here a gene-
ral

O D E

Hearth, nor be sparing of your Four-year old Wine you keep in Sabine Casks.

Leave the rest to the Gods, who have no sooner appeased the Winds wrestling against the foaming Waves of the Sea, than the Cypresses and † Ashes of the highest Mountains are in profound Rest. Enquire not into what may happen To-morrow, but reckon what Days Fortune shall further allow you, as so many gained. Indulge yourself in Love and Pleasure while young, and peevish old Age is yet at a Distance. Appear in the Campus *Martius*, and in the publick Places; and repair at the appointed Hour to those agreeable Meetings in the Dusk of the Evening, where Lovers impart their Secrets to each other in gentle Whispers; and lose not the Opportunity of those Assemblies where the wanton young Ladies hide themselves in a Corner; then discover by their Tittering where they are, and with an affected Resistance part with a Bracelet from their Arm, or a Ring from their Finger.

† Old Ashes are not toss'd.

NOTES.

ral Word, which may be applied to all that Ground lying between the *Tiber*, *Collis Hortulorum*, *Mount Quirinal*, and *Mount Capitoline*. This Plot of Ground was divided into two Parts. One of which was named the *Great Field*, or *Campus Martius*, running all along the River. The other Part was called the *Little Field*, it lay nearer the Town; in it were *Apollo's Circus*, and the *Flamminean Meadows*. Both Parts were used as the publick Walking-places of the City.

19. *Susurri*.] This Word has been form'd in Imitation of that soft murmuring Sound produced by speaking low. There is almost in all Languages a Correspondence between the Thing signified and the Word used to express it, as *ἡσυχία* with the Greeks, *bisbiglio* among the Italians, *chucheter* among the French, and our own English Word *whisper*. This is the ordinary Language of Lovers. Nor has Ovid forgotten that it was so, when writing of *Pyramus* and *Thisbe*,

*In solitum coiere locum cum murmure parvo
Multa prius questi.*

“ They met at their usual Place, and first
“ uttered piteous Complaints to one another in
“ low Murmurs.”

21. *Nunc et latentis proditor.*] Virgil has said of a young Girl something like this;

Et fugit ad salices, & se cupit ante videri.

“ And she flies behind the Sallows, but
“ loves to be discovered before she does so.”

O D E X.

This Ode has nothing in it very remarkable. It is an Elogium on Mercury, in which the Poet describes to us some choice Attributes of that God. The Stile rises to somewhat higher than an ordinary Strain, the Expression is simple and elegant, and the Versification is smooth and harmonious. There is

HYMNUS IN MERCURIUM.

MERCURI facunde, nepos Atlantis,
Qui feros cultus hominum recentum
Voce formasti catus, & decoræ
More palestræ:

Te canam, magni Jovis & Deorum
Nuncium, curvæque lyræ parentem;
Callidum, quidquid placuit, jocofo
Condere furto.

Te, boves olim nisi reddidisses
Per dolum amotas, puerum minaci
Voce dum terret, viduus pharetrâ
Risit Apollo.

Quin & Atridas, duce te, superbos,
Ilio dives Priamus relicto,
Thessalosque ignes, & iniqua Trojæ
Castra fefellit.

Tu pias lætis animas reponis
Sedibus; virgâque levem coërces
Aureâ turbam, superis Deorum
Gratus, & imis.

O R D O.

Facunde Mercuri, nepos Atlantis, qui catus formasti feros cultus hominum recentum voce et more decoræ palestræ, canam te, nuncium magni Jovis et Deorum, parentemque curvæ lyræ: nec non callidum condere jocofo furto quidquid placuit.

Olim dum Apollo terret te puerum minaci voce, nisi reddidisses boves amotas per dolum,

ipse viduus pharetrâ risit.

Quin et Priamus dives relicto Ilio, te duce, fefellit superbos Atridas, Thessalosque ignes et iniqua castra Trojæ. Tu reponis pias animas lætis sedibus; coërcesque levem turbam virgâ aurea, æque gratus superis & imis Deorum.

N O T E S.

1. *Atlantis.*] Mercury was Son to Jupiter and Maia, and Grandson to Atlas, by his Mother. This Atlas was King of Mauritania in Afric.

6. *Lyræ parentem.*] It may seem strange that Horace here ascribes the Invention of the Harp to Mercury, when it is more ge-

nerally attributed to Apollo. The story is this, Mercury having stolen away some of Apollo's Cattle, and being discovered, was obliged, in order to obtain his Pardon, to allow that Apollo should be esteem'd the Inventer of that musical Instrument.

7. *Callidum condere.*] Here we have another

ODE X.

no Certainty on what Occasion this Ode or Hymn was composed; but there's all the Reason in the World to believe, that it was sung at one of the Feasts of Mercury.

AN HYMN TO MERCURY.

GRANDSON of Atlas, eloquent Mercury, who by your Precepts, and by the Order of your Exercises, hast curiously soften'd the savage Customs of the first Men, 'tis of you I now sing, you who are the *Interpreter* and Ambassador of the Gods, the Inventor of the Harp, and so dextrous at pilfering for your Diversion whatever you please. One Day when you was but a Boy, and Apollo threaten'd in an angry Tone, that if you did not bring back the Cows you had slyly carried off from him, he wou'd—*The God* laugh'd heartily to find himself strip'd of his Quiver. *But you have done what's of greater Consequence than this*; for 'twas under your Conduct that Priam, loaded with rich Presents, left Troy, escaped the haughty Sons of Atreus, pass'd thro' the Middle of the Greek Centinels, and, without being observ'd, cross'd the Enemy's Camp. *In fine*, you put pious Souls in Possession of eternal Bliss, and with your golden Rod assemble that fluttering Company, and make your Ministry equally agreeable to all the heavenly and infernal Deities.

NOTES.

other Branch of his Business, which proceeded purely from Diversion and Game; and even this had its Advantages, in teaching Men to be vigilant and circumspect.

13. *Quin & Atridas, &c.*] Priam, attended with a Chariot loaded with rich Presents, pass'd thro' the Grecian Army, in order to beg the Body of his Son Hector from Achilles. Mercury, to favour the Piety and Affection of a Father in Distress, facilitates his Passage, by escorting him thro' the Midst of a hostile Camp. It is observable, that the Poet elevates his Style in Proportion to the Sublimeness of the Subject. This Stanza is indisputably one of the most beautiful in the whole Piece. Those Sons of Atreus were Agamemnon and Menelaus; and the Thessalians were Achilles's Troops.

17. *Tu pias latis, &c.*] This Ode could not conclude better, than in assigning to Mercury a religious Employment. This

God seems to have been contrived particularly for the Good of Mankind: For he has cultivated their Minds, form'd their Bodies, led them to the Knowledge of the Gods, supplied them with innocent Pastimes, and succoured them in their Misfortunes: In short, he has made them feel his Goodness and Benevolence after Death itself. For Mercury was one of the infernal Deities, and for that Reason his Name is to be found in some ancient Epitaphs.

18. *Virga aurea.*] Apollo, they say, made a Present of this Rod to his Brother Mercury. They add, that travelling to Thessaly, he met in his Way two Serpents encountering one another; but that upon touching them with his Rod their Fury ceased, and immediately separated. Hence the Caduceus, which they make Mercury bear in his Hand, represents, or is a Symbol of Peace.

O D E XI.

Men in all Ages have been the Dupes of Superstition; but one of the most foolish and ridiculous Kinds of it is, to consult judicial Astrologers and Fortune-Tellers with regard to the Period of our Lives, and what Occurrences are to befall us. Leuconoe had this Weakness in common with several others. Horace, according to the Principles of his Philosophy, ridicules this Practice,
in

A D L E U C O N O E N.

TU ne quæsieris (scire nefas) quem mihi, quem tibi
Finem Dî dederint, Leuconoe; nec Babylonios
Tentâris numeros: Ut melius, quidquid erit, pati!
Seu plures hyemes, seu tribuit Jupiter ultimam,
Quæ nunc oppositis debilitat pumicibus mare
Tyrrhenum; sapias, vina liques, & spatio brevi
Spem longam reseces. dum loquimur, fugerit invida
Ætas: carpe diem, quàm minimùm credula postero.

5

O D E

O R D O.

<i>Leuconoe, tu ne quæsieris (scire nefas est) quem finem Dii dederint mihi, quem tibi; nec tentâris Babylonios numeros, ut melius est pati quicquid erit, seu Jupiter tribuit plures hyemes, seu hanc ultimam, quæ nunc debilitat</i>	<i>mare Tyrrhenum oppositis pumicibus. Sapias, liques vina, et reseces spem longam spatio brevi: invida ætas fugerit, dum loquimur: carpe diem hodiernum, quàm minimùm credula postero.</i>
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N O T E S.

2, 3. *Babylonios tentaris numeros.*] *Babylon*, a great City of *Asia*, upon the Borders of the *Euphrates*, and Metropolis of the Province of *Babylonia*. The People of that Country had a great Inclination to *Astrology*. *Horace*, here calls the astronomical Calculations they made Use of in their Reckonings, by the Name of *Numeri Babylonici*.

5, 6. *Mare Tyrrhenum.*] The *Tuscan*

Sea. It lies betwixt *Italy* and the Isles of *Corfica*, *Sardinia*, and *Sicily*.

5. *Pumicibus.*] *Pumex* properly signifies a Pumice-Stone. Here it is taken for those Rocks on the Sea-Shore which the Waves gradually hollow. *Lucretius* too, in his first Book, v. 329. has said, with a Force of Expression peculiar to himself,

Vesco sale saxa perosa.

O D E

ODE XI.

in shewing this pretended Art to be no more than a downright Imposture, and that true Wisdom consists rather in enjoying the Delights and Pleasures of Life, than in knowing the Hour of our Death. The whole Piece is extremely good, and contains a vast deal of good Sense within the Compass of a few Verses. It was composed in the Winter, but in what Year we know not.

TO LEUCONOE.

SEEK not, Leuconoe, to inform yourself* of the Day and Hour of your Death or mine, this Curiosity is forbidden; and consult not the Calculations of the *Babylonians*: You will act more wisely in disposing your *Mind* to bear whatever happens with *Patience and Contentment*, whether Jupiter grants you † a longer Course of Years, or has resolv'd that this shall be the last of your Winters, in which you are building a Mole in the Tuscan Sea, to break the Violence of its Waves. Live contented, take your Glass freely, and entertain no Hopes of Things too distant for so short a Life: Envious Time retires from us the very Moment we are speaking. Enjoy therefore the present Hour, and don't depend upon Tomorrow.

* *What End the Gods have given me or you.*

† *More Winters.*

NOTES.

6. *Vina liques.*] The Ancients used to strain their Wines; and for that Purpose, had Bags like our modern Straining-cloths, for most Wines. In the Summer Time they put Ice and Snow into them, to cool the Wine that they strained.

8. *Carpe diem.*] Horace has happily explained the *καρπίζειν* of *Epicurus*. This Word not only imports our enjoying some Pleasures, but likewise our exhausting them of what is valuable in them; in Al-

lusion to the Bees, who suck from Flowers and Herbs their finest Juices.

Carpere, is applied to the Action of gathering Fruits or Flowers as one goes along, without stopping; which is surprising, after the Sense I have given to *fugerit invidæ ætas*. Every Day is as a delicate Flower, that flourishes but a short Time, and that decays and wastes while one delays to take it up. Horace concludes with an Advice which he could wish all Men followed.

O D E XII.

All the Learned have bestow'd magnificent Praises on this Ode, and looked upon it as one of the finest Odes of Horace, and that justly, as the Ideas are grand, the Expressions noble, and the Versification chaste and well supported. Horace, in this curious Ode, undertakes to sing of Gods, Heroes, and Men. The Gods are Jupiter and his Offspring. After this pompous Beginning, he comes to the Heroes, whom he places in due Order, and confines himself to those of the Roman Nation: The Kings first, after them the great Men of the Republic, each distinguish'd by particular Strokes; then a Panegyric on the living Heroes closes the whole Piece. We see here two Things that we seldom meet with together, an exact Method and a great Variety. This is only a plain Enumeration, but the Execution of it so well set off, that it has nothing tedious in it. Apostrophes, Interrogations, Metaphors, Comparisons, Suspensions, Descriptions, Images; in fine, all the rich Ornaments of Eloquence and Poetry are intermixed with so much Art, that the methodical Connection of Persons and of Facts disappears under these fine Ornaments with which it is cloathed. But that which shews particularly the great Skill of the Poet, and what gives the greatest Beauty to his Poem, is the Manner in which he has conducted the whole to answer his Design, which is to praise a young Prince, who is the Darling of the Emperor, and Hope of the whole Empire. He could not find in him as yet, either those warlike Atchievements that surprize by their Noise, or those shining Actions, the Brightness whereof dazzles the Eyes; indeed the fine Qualities with which he was adorn'd, gave Ground to hope all this; but are Conjectures sufficient of themselves to furnish out handsomely an heroic Ode? What does Horace then? He borrows from Fable and from History, shining Strokes to embellish his Subject, and raise it to the Majesty

HYMNUS DE LAUDIBUS DEORUM ET HOMINUM.

QUEM virum aut heroa lyrâ vel acri
 Tibiâ fumes celebrare, Clio?
 Quem Deum? cujus recinet jocosa
 Nomen Imago,
 Aut in umbrosis Heliconis oris,
 Aut super Pindo, gelidove in Hæmo?

5

Unde

O R D O.

O Clio, quem virum aut heroa, quem Deum | nomen imago jocosa recinet aut in umbrosis oris
 fumes celebrare lyrâ, vel acri tibiâ? Cujus | Heliconis, aut super Pindo, gelidove in Hæmo?

N O T E S.

1. *Quem virum, &c.*] The first three whole Piece: And the Gradation observ'd
 Stanza's contain the Invocation and Division, in it makes a noble Introduction. The
 and these serve as an Exordium to the Poet alters the Order, in executing the De-
 sign

ODE XII.

of lyric Poetry. He does more, he's obliged at the same Time to flatter Augustus, and not offend his nice Taste; and, to do this, he takes a Method he knew could give Augustus the utmost Pleasure, which was praising young Marcellus; but that this might come naturally in, he makes Marcellus the Great appear in the Number of his Heroes, and him he brings in last: This Name gives Rise to the Elogium of the young Prince, and this Elogium leads naturally to that of Augustus, in the three last Stanza's. Virgil found this Word have so good an Effect, that some Months after he made Use of it to enrich his *Æneid*, and every Body knows how much Augustus and Octavia were affected therewith: Nor can one to this Day read that Passage, which is at the End of the sixth Book of the *Æneid*, without being mov'd.

Some will perhaps say, that the Panegyric on the Gods is far fetch'd, and takes up too great a Part of the Ode. Not at all, as it contains the Counsel he gives to two Princes in a noble Method, and the more ingenious the more it is concealed, consisting of a Model of all the Virtues which he sets before their Eyes. Prudence in Governing, Courage, Resolution, Temperance, and Love of our Country, are there inforc'd by the Examples of the Gods, and the great Men of the Republick. In fine, to omit nothing that can enhance the Value of this Ode, Horace hath join'd to the Panegyric on the Gods, and Heroes already dead, one on two Persons living, Marcellus and Augustus: The first, who, in an Age as yet tender, hath already trod in the Footsteps of Heroes; the second, who hath merited divine Honours even in this Life. Thus, nothing is here foreign to his Subject, and the whole Ode hath a perfect Harmony. Considering it in this View, we may justly say it is worthy of its Author, and highly deserves our Admiration.

This Ode is thought to have been composed in the Year of Rome 731. Fixing it here makes it later than the Battle of Actium, and prior to the Death of young Marcellus, and Augustus's Expedition for the Reduction of the Parthians and Indians. This is the most exact Account that can be had on this Point, with this farther Addition, that it was composed in one or other of the first six Months of that Year, that is, before Augustus's Sickness, which happened in the Month of August.

A HYMN in Praise of GODS and MEN.

WHAT Man, † my Muse, what Hero, or what God will you chuse to praise on the Harp, or shrill Flute? Whose Name shall mimic Echo resound, and on what Mountain? Shall it be on the shady Tops of Helicon, on Pindus, or cold Hemus, whence

† Clio.

NOTES.

sign he proposed. He begins with what is most striking, I mean, with an Elogium of the Gods, and has reserved that of Augustus to the Conclusion. A Regard to every Particular would have escaped, nay would have embarrassed an ordinary Poet.

2. Clio.] One of the nine Muses. See VOL. I.

Ode *Vile potabis.*

5. Heliconis.] Helicon is a Mountain sacred to the Muses, in *Bæotia*, hard by *Parnassus*.

6. Pindo, Hæmo.] Hæmus and Pindas are in like Manner two Mountains sacred to Apollo and the Muses; the first in *Thrace*.

Unde vocalem temerè infecutæ

Orphea silvæ,

Arte maternâ rapidos morantem

Fluminum lapsus, celeresque ventos,

Blandum & auritas fidibus canoris

Ducere quercus.

Quid priùs dicam solitis Parentis

Laudibus ; qui res hominum ac Deorum,

Qui mare & terras, variisque mundum

Temperat horis ?

Unde nil majus generatur ipso,

Nec viget quidquam simile, aut secundum :

Proximos illi tamen occupavit

Pallas honores.

Præliis audax neque te filebo,

Liber, et sævis inimica virgo

Belluis ; nec te, metuende certâ

Phœbe sagittâ.

Dicam & Alciden, puerosque Ledæ,

Hunc equis, illum superare pugnâ

Nobilem : quorum simul alba nautis

Stella refulsit,

Defluit saxis agitatus humor ;

Concidunt venti, fugiuntque nubes ;

Et minax (quòd sic voluere) ponto

Unda recumbit.

Romulum post hos priùs, an quietum

Pompilî regnum memorem, an superbos

Tarquinî fasces, dubito, an Catonis

10

15

20

25

30

35
Nobile

O R D O.

Unde Sylvæ temerè infecutæ sunt vocalem Orphea, arte maternâ morantem rapidos lapsus fluminum, celeresque ventos, & blandum ducere quercus auritas fidibus canoris.

Quid vero prius dicam solitis laudibus parentis Jovis, qui temperat res hominum ac Deorum qui temperat mare & terras, mundumque variis horis ? Unde nil generatur majus ipso ; nec quidquam simile, aut secundum viget : tamen Pallas occupavit honores proximos illi.

O Liber, audax præliis, neque filebo te,

neque te o virgo inimica belluis sævis, nec te, o Phæbe, metuende sagittâ certâ.

Dicam & Alciden, puerosque Ledæ ; hunc nobilem superare equis, illum pugnâ : quorum alba stella simul refulsit nautis, statim agitatus humor defluit saxis ; venti concidunt, nubesque fugiunt ; et minax unda, (quod sic voluere) recumbit ponto.

Dubito an post hos prius memorem Romulum, an quietum regnum Pompili, an superbos fasces Tarquinî, an nobile lethum Catonis.

N O T E S.

and the other in Thessaly. The Motion of Hæmus brings to the Poet's Mind the Story of Orpheus, which he prosecutes in the six Verses that follow.

8. Orphea.] The Story of Orpheus is abundantly well known ; he was of Thrace, and so well skill'd in Musick and Poetry, that he

whence the Woods in a Croud follow'd the melodious Voice of Orpheus, who, instructed by his Mother Calliope, touch'd his Lute with such inexpressible Sweetness, that he stopp'd the rapid Course of the Rivers, still'd the violent Winds, and led the Trees *wherever he pleas'd*, listening with Admiration to his Harmony? But what can I begin with better than the † Praises of Jupiter, who by his Providence governs the Affairs of Men and Gods, Land and Sea, and rules the World by different Seasons? Of his Issue there is none so great as he, nothing that resembles him, nothing that comes near him; yet Pallas enjoys Honours and Privileges, tho' inferior to his. Nor shall I forget thee Bacchus, couragious in Battle, nor thee * chaste Diana, *ever* an Enemy to savage Beasts; nor thee Apollo, so formidable for thy unerring Arrows. I shall also sing of Hercules, and the Sons of Leda, the one famous for his Victories on Horseback, the other for his in Wrestling, whose bright Star no sooner appears to Sailors, than the foamy Billow runs down from the Rocks, the Winds are hush'd, the Clouds are scattered, and by their Order the Wave that seem'd to threaten Heaven, falls back into the Sea. Shall I next sing of Romulus, or the peaceful Reign of Numa, the proud Reign of Tarquin, or the

† Usual Praises of our Parent * Virgin. noble

N O T E S.

he pass'd for the Son of Apollo and Calliope. It is reported of him, that his Musick was so enchanting, as to tame even the most savage Beasts, and set the Woods and Rocks in Motion.

22. *Liber.*] Bacchus, so call'd, *quod curis liberat animum*, because he frees the Mind from Cares; or, because, having vanquish'd all his Enemies, he vindicated his own Liberty, as also that of his Followers. His Actions are related at large by Diodorus Siculus.

22, 23. *Inimica Virgo belluis.*] Diana, who was much given to Hunting. She was born at the same Time with Apollo, being the Daughter of Jupiter and Latona, and Goddess of the Woods and Groves. She employed herself much in destroying wild Beasts with her Bow and Arrows.

22, 24. *Certa Phœbe sagitta.*] Phœbus, so called, *quasi, quæ lux vitæ*, was the same with Apollo, and the Sun. He excelled very much in the Management of the Bow and Arrow.

23. *Alciden.*] Hercules, so called from Alceus, the Father of Amphyrion, who was the Husband of Alcmena, the Mother of Hercules.

25. *Pucrosque Leda.*] Castor and Pollux, who were the Sons of Jupiter, by Leda the Wife of Tyndarus. The one excelled in the Combat on Horseback, the other in

that on Foot. The Star which went by their Names, if it appeared single to the Mariners, always portended an approaching Storm; but if double, presaged a Calm.

33. *Romulum post hos, &c.*] The three following Stanza's include a History of those great Men, who by their Atchievements had done greatest Honor to the State. The Poet is at a Loss to whom he'll give the Precedency, first with respect to Romulus and Remus, and then with regard to Junius Brutus, and Cato of Utica. He draws a kind of Contrast between the two first Founders of the Roman and Regal Monarchy, and two of the most zealous Partizans for the Republican Government. Brutus, so to speak, in expelling the Kings, opened the Gates of Rome, that Liberty might enter; and Cato, who lived 473 Years afterwards, chused to die, rather than to survive the dismal Scene of seeing her either expiring on their Streets, or excluded out of their Gates.

33. *Quietum Pompili regnum.*] Numa's Reign was as peaceable, as his Predecessor's was full of the Toil Noise, and Hurry of War. In Numa's Life, Janus's Temple continued shut for 43 Years. What a Happiness was this to Prince and People!

35. *Superbos Tarquin fasces.*] Horace undoubtedly speaks of Tarquin the elder, the

Nobile lethum.

Regulum, & Scauros, animæque magnæ
Prodigum Paulum, superante Pœno,
Gratus insigni referam Camenâ,

Fabriciumque ;

Hunc, & incomtis Curium capillis
Utilem bello tulit, & Camillum
Sæva paupertas, & avitus apto
Cum lare fundus.

Crescit, occulto velut arbor ævo,
Fama Marcelli : micat inter omnes
Julium sidus, velut inter ignes
Luna minores.

Gentis humanæ pater atque custos,
Orte Saturno, tibi cura magni
Cæsaris fatis data : tu secundo
Cæsare regnes.

Ille seu Parthos Latio imminentes
Egerit iusto domitos triumpho,
Sive subjectos orientis oræ
Seras & Indos ;

Te minor latum reget æquus orbem :

40

45

50

55

Tu

O R D O.

Gratus referam insigni Camenâ Regulum, et Scauros, Paulumque prodigum animæ magnæ, superante Pœno, Fabriciumque. Sæva paupertas, et avitus fundus cum apto lare, tulit hunc, et Curium incomptis capillis utilem bello, et Camillum.

Fama Marcelli crescit, velut arbor occulto ævo : Julium sidus micat inter omnes ignes,

velut Luna inter ignes minores.

O Pater atque custos gentis humanæ,ORTE Saturno, cura magni Cæsaris data est tibi a fatis : tu regnes, Cæsare secundo. Seu ille egerit Parthos imminentes Latio domitos iusto triumpho, sive Seras et Indos subjectos in oris Orientis : minor quidem te æquus reget hunc latum orbem ;

N O T E S.

fifth King of Rome, who conquered the Tuscans, and who first, in Imitation of that People, introduced into Rome the Use of the Fasces, Rings, Ivory Chairs, the Purple Robes and several other Usages borrowed from the same People, which added to the Splendour, Dignity and Majesty of their Government. And it is for this Reason that Horace speaks of these Fasces, because in his Time they were the Badges of the Sovereign Power.

35. *Catonis.*] He means Cato of Utica, who hearing that Cæsar had defeated the rest of Pompey's Party, after having embraced his Children and Friends, chose rather to die, than see the kingly Government take Place again.

37. *Regulum.*] Marcus Attilius Regulus,

who being taken Prisoner by the Carthaginians, and sent to Rome upon his Parole, to persuade the Romans to exchange Prisoners, was the first that hindered them, and so returned to Africa, where the Carthaginians put him to a most cruel Death.

37. *Scauros.*] He puts Scauros in the plural Number, because there were two Families of this Name, viz. one of the Valerii, another of the Æmilii; Marcus Æmilius Scaurus, and Marcus Valerius Scaurus.

38. *Prodigum.*] He chuses this Epithet, because, when he could have escaped as his Colleague did, he would not, impatient to survive the Death of his Troops.

38. *Paulum.*] He speaks of Paulus Æmilius, who was Consul with Varro, and fought

noble Death of Cato? My Muse shall take particular Pleasure to make Regulus famous, the Scauri, and Paulus *Emilius*, who was too lavish of his † Blood at the *Battle of Cannæ*, when the Carthaginian defeated us; she will also sing of Fabricius, of Curius with his shaggy Hair, and of Camillus; *these three great Men*, whom, for the Safety of the State in Time of War pinching Poverty took Care to train up in a little House proportion'd to a small Estate which they held of their Ancestors.

The Fame of old Marcellus, far from being obscur'd by Time, grows and spreads insensibly like a Tree: But, the young *Marcellus*, the Star of Cæsar, outshines all the rest as much as the Moon does the lesser Lights of the Night. Father and Preserver of Men, Son of Saturn, 'tis to thee the Fates have committed the Care of great Augustus. Reign, but allow Augustus to reign under thee. For whether he shall drive in Triumph before his Chariot, the Parthians that threaten Italy, or the People of the Eastern Coast, the Indians and Seres, he will still acknowledge thee above him, and be satisfied with the Government of the spacious World, while

† Great Soul.

with

NOTES.

fought against *Hannibal* near *Cannæ*, a Town in *Apulia*, where above Forty thousand Romans were killed. Glory. *Horace* has in this Allusion imitated *Pindar* in his 8th Ode of the *Neomeonii*, who expresses himself thus: "As the Trees

40. *Fabriciumque*.] *Fabricius* being sent against *Pyrrhus*, he could not bribe him even with the fourth Part of his Kingdom, nor would he give Ear to *Pyrrhus's* Physician, who offered to poison him, but sent him back to *Pyrrhus* in Chains; which made *Pyrrhus* say, it would be more Difficulty to make *Fabricius* do any Thing dishonourable, than to make the Sun change his Course. "watered by the Dew of Heaven grow insensibly, so does Virtue when watered, i. e. cherish'd by the Applauses of the Wife."

41. *Incomptis capillis*.] By the ancient Statues it appears, that the primitive Romans did not cut their Hair. Therefore *Ovid* calls those that were not shaved *Intonsos*. No such Thing as a Barber was known at Rome till this *Curius's* Time. 46. *Marcelli*.] The great *Marcellus*, who was five Times Consul. He defeated the Gauls and Germans, took *Syracuse*, and killed *Hannibal* the Terror of the Romans, whose Ashes he sent to his Son in a Silver Urn, embellished with a golden Coronet.

43. *Paupertas*.] *Horace* represents Poverty as descriptive of the Personages of *Fabricius Curius* and *Camillus*, who were poor. But yet the first rejected all the Proffers made by *Pyrrhus*; the second despised all the Silver offered to him by the *Samnites*; and the latter consecrated to *Jupiter's* Temple all the Gold he had taken from the Gauls. 47. *Julium sidus*.] This new Constellation was *Marcellus*, the Son of *Octavius*; he died the same Year, and a few Months after this Piece was composed. *Seneca* speaks of him as a young Prince endowed with every Virtue. *Augustus* was extremely affected with his immature Death, as were the Romans in general, whose Darling he was. See the *Prose Translation* of *Virgil* at the End of the sixth Book of the *Æneid*.

45. *Crescit occulto velut arbor ævo*.] This is a noble Comparison. A Tree when first it sprouts is but a tender Plant, but insensibly it extends its Roots, spreads its Branches, and gathers Firmness and Strength, &c. The same may be said of *Marcellus's* 50. *Orte Saturno*.] This Ode concludes with what it had begun, that is, the Praises of *Jupiter*. This Conclusion is possibly one of the best laboured Turns in the whole Piece. The Poet shares the Government of the World between *Jupiter* and *Augustus*, without making the Authority of the Prince to encroach upon the Sovereignty of the King of the Gods. Here let it be remember'd, that the Senate granted *Augustus* divine Honours in

Tu gravi curru quates Olympum;
 Tu parum castis inimica mittes
 Fulmina lucis.

60

O D E

O R D O.

as vero quates Olympum gravi curru, tu | mittes fulmina inimica lucis parum castis.

N O T E S.

in the Year 725, as has been more than | has in the Beginning of this Ode said, that
 once observed already. | there is nothing equal to *Jupiter*, or so near

51. *Tu secundo Cæsare regnes.*] *Horace* | like him, as to claim the next Place to

O D E XIII.

It appears, by the Conclusion of this Ode, that Horace had some Difference with Lydia, who, out of Revenge, spoke continually of Telephus, to shew the Respect she had for him. Horace, at the same Time, being very jealous, endeavours to get into her Favour again, by giving her an Aver-

AD LYDIAM.

CUM tu, Lydia, Telephi
 Cervicem roseam, cerea Telephi
 Laudas brachia, væ, meum
 Fervens difficili bile tumet jecur.
 Tunc nec mens mihi, nec color
 Certâ sede manent: humor & in genas
 Furtim labitur, arguens
 Quàm lentis penitus macerer ignibus.
 Uror, seu tibi candidos
 Turpârunt humeros immodicæ mero
 Rixæ; sive puer furens
 Impressit memorem dente labris notam,

5

10

Non,

O R D O.

Lydia, cum tu laudas cervicem roseam Telephi, et cerea brachia Telephi, væ, meum jecur tumet fervens difficili bile.

Tunc nec mens, nec color manent mihi certâ sede: et humor furtim labitur in genas, ar-

guens quam penitus macerer ignibus lentis.

Uror, seu rixæ immodicæ ex mero turpârunt tibi candidos humeros; sive puer furens dente impressit tuis labris notam memorem.

N O T E S.

1. *Telephi.*] Some think that this *Telephus* was the Nomenclator of *Livia*, the Wife of *Augustus*; but the most judicious Commentators reject this as a Conjecture

without any Foundation, and rather think he was a Person of Quality.

2. *Cervicem roseam.*] The younger *Scaliger* had no Reason to censure *Horace* for the Application

with the Weight of thy Chariot thou shalt shake Olympus, and discharge thy destructive Thunderbolts on our *sacred* Groves that have been profaned.

ODE

NOTES.

him. And yet he here begs of *Jupiter*, that *Augustus* be ranked next to him. I have only two Words to offer to solve this Difficulty. *Horace*, in the Beginning, speaks of the very Nature of the God, but here of

his Authority and Power.

Divisum imperium cum Jove Caesar habet.

“*Caesar* rules in Confort with great *Jove*.”

ODE XIII.

sion to the whole Behaviour of his Rival; but all his Efforts are in vain, till by a new Engagement with Chloe, he, in his Turn, makes Lydia jealous, and by this Stratagem patches up a Reconciliation with her.

TO LYDIA.

LYDIA, when I hear you praise with such Transport Telephus's rosy Neck and your Telephus's † taper Arms, ah! my Bosom burns with Rage and swells with rankest Spleen. My Mind knows then no Quiet, my Colour comes and goes, and the Tears, that in Spite of me steal down my Cheeks, betray with what slow Fires I am inwardly consum'd. I burn when the Rake quarrels with you thro' Excess of Wine, and stains your snowy Shoulders, or when the fierce-fond Boy impresses with his Teeth a Mark on your Lips, that will not soon wear off. Believe me, *Lydia*,

† waxen.

you

NOTES.

Application of *rosea* to *cervix*, since *rosea* does not import the Colour of Roses here, so much as it does beautiful. *Virgil* uses the same Expression, when speaking of *Venus*,

——— *Et avertens rosea cervice refulsit.*

“And turning round, a Lustre shone from her beauteous Neck.”

2, 3. *Cerea brachia.*] *Servius* making Mention of this Passage, explains it, “waxen Arms, i. e. as delicate and white as Wax.” But I cannot be reconciled with this Explanation. Surely *Horace* meant well made, well turned, well wrought Arms, like those of Wax,

2. *Telephi.*] This Repetition has a good deal of Gracefulness, and *Horace* by it insinuates, that *Telephus* was *Lydia*'s eternal Topick.

5. *Tunc nec mens mihi.*] *Horace* here unites the three Characteristicks of Love and Spite; namely, Distraction, Change of Colour, and Weeping.

12. *Memorem notam.*] This is a bold and beautiful Expression. A mindful Mark, i. e. an Impression that she would remember for a long Time. *Virgil*, in Imitation of *Eschylus*, has said the same:

Memorem Junonis ab iram.

“Thro' the lasting Wrath of *Juno*.”

16. *Quintæ*

Non, si me satis audias,
 Speres perpetuum, dulcia barbarè
 Lædentem oscula, quæ Venus
 Quintâ parte sui nectaris imbuît.
 Felices ter, & ampliùs,
 Quos irrupta tenet copula; nec malis
 Divulsus querimoniis,
 Supremâ citiùs solvet amor die

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O D E

O R D O.

*Si satis audias me, non speres eum fore | Ter et amplius felices sunt illi, quos irrupta
 perpetuum, barbarè lædentem oscula dulcia, | copula tenet; nec amor divulsus malis quæri-
 quæ Venus imbuît quinta parte sui nectaris. | moniis solvet citius die supremâ.*

O D E XIV.

For more than 1500 Years it has been generally thought that this Ode was allegorical, and that Horace addresses himself to the Republic, under the figurative Name of a Ship. Quintilian was the first Author of this Opinion. But maugre so great an Authority, Mr. Le Fevre maintains, that Horace never intended any such Thing, and this is his principal Reason: If it had been an Allegory, says that great Man, it would have been too scrupulously pursued, and artfully wrought up to an Impertinence. For when one takes a Ship for the Republick, the Waves and Storms for the warlike Motions, and an Harbour for Peace and Tranquillity, this, I must own, is no uncommon Thing; but to force an Allegory so far as the most minute Things can reach, and to drive it that Length that makes it either trifling or dark, is what one cannot think that Horace or any other Author would do, except he was a bad or a silly Writer. For one does not only see here a Vessel, but likewise her Sides, Sail-yards, Keel, Mast, Poop, Paintings, the Wood she was built of, and the Place where it grew, &c. the rest of this may be seen in the 54th Epistle of his first Book. A Piece all over Allegory is shocking, and still more so if it descends into a particular Enumeration of Things that can never correspond to what they would represent. Mr. Le Fevre (whom Dacier joins) has solidly proved that this Ode is purely historical, and that the Poet addresses himself to

AD NAVEM qua revehebantur amici in Mare Ægæum.

O Navis, referent in mare te novi
 Fluctus. ô quid agis? fortiter occupa
 Portum. nonne vides, ut

Nudum

O R D O.

O navis, novi fluctus referent te in mare. | O quid agis? fortiter occupa portum. Nonne vides

you have no Reason to expect that he will prove constant; who could so brutally wound a Mouth which Venus hath perfumed with the Quintessence of her Nectar. Thrice happy they, who are united with Ties that nothing can break, and whose Love continues to the last Day of *their Life*, without being interrupted or cooled with Reproaches and Complaints.

ODE

NOTES.

16. *Quinta parte sui nectaris.*] Horace has said the fifth Part of *Nectar*, as we say the Quintessence of a Thing, instead of that which is the finest and purest of it. This is the true Meaning of this Passage; by which he signifies the sweet Smell that *Lydia* breathed. As, upon another Occasion, he says, *fragrantia oscula*, a perfum'd Mouth.

ODE XIV.

the Vessel which brought him to Italy from Philippi, after the Defeat of Brutus, and which returned by the same Course with those aboard of her, who accompanied him in his Voyage home. These not having that Interest at Court that Horace had, were obliged afterwards to look out for a Retreat and Asylum to screen them from the Resentment of Augustus. Horace therefore accompanies with his Vows and Prayers the Departure of that Vessel as he had done that of Virgil's, Ode 3d, with this Difference, that in this, for Fear of offending Augustus, he names No-body, but addresses himself solely to the Vessel. Horace was twenty-four Years of Age when he wrote this Ode.—However, for the Satisfaction of my Readers, I shall here shew the Sentiments of those who take this Ode in an allegorical Sense. By the Ship, say they, Horace means the Commonwealth; by the Waves, civil Discords and Tumults; by the Harbour, Peace; by its Side wanting a Bank of Oars, Cassius's Defeat with the Left Wing which he commanded; by its being much broken with the Wind, Pompey the Great unjustly beheaded by Ptolomy King of Egypt; by Sail-yards cracking, the Senators and Generals of Pompey lamenting their Fate; by a Ship without Ropes, a Treasury without Money; by Sails rent, the Legions dispers'd, and their Standards shatter'd; by the Seas that run between the shining Cyclades, the secret Ambition of some great Men, and the Envy of others.

To the VESSEL that carried his Friends back to the
Ægean Sea.

UNHAPPY Ship! new Storms will force you back into the Sea.
What are you doing? Sure you had better continue in Port,
and ride safe at Anchor: don't you see yourself destitute of Oars,
your

NOTES.

1. *O Navis.*] Virgil and Catullus address themselves in like Manner to a Ship as Homer and Callimachus do. There is nothing more common with Orators than their Addresses to Walls, and every other kind of inanimate Objects.

Nudum remigio latus,
 Et malus celeri saucius Africo,
 Antennæque gemant; ac sine funibus
 Vix durare carinæ
 Possint imperiosius
 Æquor? non tibi sunt integra lintea;
 Non Dî, quos iterum pressa voces malo.
 Quamvis Pontica pinus,
 Silvæ filia nobilis,
 Jactes & genus, & nomen inutile:
 Nil pictis timidus navita puppibus
 Fidit. tu, nisi ventis
 Debes ludibrium, cave.
 Nuper sollicitum quæ mihi tædium,
 Nunc desiderium, curaque non levis,
 Interfusa nitentes
 Vites æquora Cycladas.

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O R D O.

vides, ut latus nudum remigio, et malus saucius celeri Africo, antennæque gemant? ac carinæ sine funibus vix possint durare æquor imperiosius?

Lintea non sunt tibi integra; non sunt tibi Dii, quos voces iterum pressa malo: quamvis sis Pontica pinus, filia nobilis silvæ, jactes

et genus et nomen inutile. Timidus navita nil fidit pictis puppibus.

Tu cave, nisi debes ludibrium ventis. Tu quæ nuper eras mihi sollicitum tædium, nunc desiderium, curaque non levis, vites æquora fusa inter Cycladas nitentes.

N O T E S.

1. *Referent in mare te novi.*] Among those who returned on board the same Vessel with Horace, there was one Pompeius Varus, his Intimate, to whom he writes afterwards on the like Occasion in the 7th Ode of his second Book, thus:

*Te rursus in bellum resorbens
 Unda fretis tulit æstuosis.*

As for myself, says Horace, I have procured my Pardon by the Interest of my Patron. But, "You are still kept on the raging Sea, going in Quest of the rest of our Party." Every Body may see the Congruity there is between these two Passages.

6. *Gemant.*] This Word nobly expresses the whizzing and crackling of the Sail-yards, during a Storm, and whilst the violent Winds tear and rend the Sails.

10. *Non Dii.*] The Reason was, because the Poop on which the Statues of the Gods were placed, was broken off by a Storm. Thus Ovid:

Accepit & pictos puppis adunca Deos.

"The bending Poop sustains the painted Gods." Hence it was that the Poop was called *Tutela*.

11. *Pontica pinus.*] From ancient Geographers, and the Accounts of Travellers, it

your Masts broken down by the Tempest, your Sail-yards miserably shatter'd, and that your Keel must give Way to the Fury of a raging Sea when all your Tackle is thus gone to Ruin? You have no Sails entire to carry you thro', nor any Gods whose Aid you may invoke in a new Distress. † Nor will it avail you that you are built of the finest Wood in the Forest of Pontus. 'Tis in vain to boast of your Name and Origin; the frighten'd Sailor places no Confidence in new-painted Sterns. Take Care *then*, dear Vessel, that you make not yourself the Sport of the Winds: It is but lately that the Care I had for you made me very uneasy, and now I am no less concern'd for your Safety. Pray *therefore* avoid those Seas which run between the ‡ Cyclades, how beautiful soever these Islands may appear.

† *Tho' once a Pontic Pine, the Daughter of a noble Wood.*

‡ *The shining Cyclades.*

N O T E S.

it appears, that *Pontus* abounded with Timber fit for Ship-building. *vid. Catullus's 4th Book.* Mr. *Le Fevre* has justly observed, that if *Horace* had meant the Republic by a Vessel, instead of saying that she was built out of the Forests of *Pontus*, he would have said, that she was made of the Wood that grew on the Tops of Mount *Ida*. For from *Ida*, i. e. *Troy*, the *Romans* by *Æneas* had their Original, and besides it was a noble and renowned Place; whereas *Pontus* was but a barbarous and a wild Country.

14. *Nil pictis timidus navita puppibus fudit.*] I humbly differ from M. *Dacier* in his Commentary on these Words, whereby he contradicts all he has said against the Ode being an Allegory, and rather think that when *Horace* wrote this Ode they were going to refit and new paint the Ship; and indeed how could she go to Sea without, according to the Description *Horace* gives of her? This makes no Opposition between *non Di* and this Sentence: *Horace* speaking there of what she was before she was repair'd, but here supposes her to be refitted, and her Stern new painted.

17. *Nuper sollicitum.*] These two Verses

might suffice to prove what I have advanc'd in the Preface to this Ode. For they cannot be meant of the Republic, without making *Horace* speak after a strange Manner. Certainly in his own Sense this *nuper* and *nunc*, this *tædium* and *desiderium* are opposite Terms, but all their Opposition is lost if they are to be allegorically explained. What *Horace* means is this, as Mr. *Le Fevre* has very well observ'd: O Ship, who not long ago has given me so much Pain, while I was aboard of you, when tossed in the Storm, and in Danger of being taken: and who also now makes me so uneasy for the Departure of my affectionate Companions, and fills my Soul with Anxiety and Fear, thro' the Risque you run of being either shipwreck'd or taken by your Enemies.

20. *Cycladas.*] The *Cyclades* are a numerous Crowd of Islands in the *Ægean Sea*, being reckoned almost fifty. The Banks of Sand and Rocks which are scattered up and down among them, make that Sea very dangerous to sail through; nor can it be done without a great many Windings and Turnings, whence the Name of *Cyclades*.

ODE XV.

Mark Antony, after he had divorced Octavia, the Sister of Augustus, married Cleopatra Queen of Egypt, and aspiring at nothing less than the Sovereignty of the whole World, declared War against Augustus. Supported by the whole Powers of the East, he fitted out a numerous Fleet, and continued himself with Cleopatra in Peloponnesus, where his Army increased every Day. From thence he made a Descent the following Spring upon

NEREI VATICINIUM DE RUINA TROJÆ.

PASTOR cūm traheret per freta navibus
Idæis Helenam perfidus hospitam;

Ingrato celeres obruit otio

Ventos, ut caneret fera

Nereus fata. Malâ ducis avi domum,

Quam multo repetet Græcia milite,

Conjurata tuas rumpere nuptias,

Et regnum Priami vetus.

Eheu, quantus equis, quantus adest viris

Sudor! quanta moves funera Dardanæ

Genti! jam galeam Pallas & ægida

Currusque & rabiem parat.

Nequicquàm, Veneris præsidio serox,

Pectes

O R D O.

Cum pastor perfidus traheret per freta Helenam hospitam navibus Idæis, Nereus obruit ventos celeres ingrato otio, ut caneret fata fera.

"O Pari, tu mala avi ducis eam domum,
"quam Græcia conjurata rumpere tuas nup-

tias, et vetus regnum Priami repetet multo
"milite. Eheu, quantus sudor adest equis,
"quantus etiam viris! Quanta funera mo-
"ves Dardanæ genti! Jam pallas parat
"galeam et ægida, currusque, & rabiem.
"Necquicquam tu serox præsidio Veneris,

N O T E S.

1. *Pastor.*] Paris, otherwise, called *Alexander*; who being exposed on Mount *Ida*, because it had been foretold he should occasion the Ruin of his Country, was educated by a Shepherd, and followed that Employment himself for some Time, tho' he was the Son of *Priam* King of *Troy*. He sailed some Time after into *Greece*, and stole thence *Helen* the Wife of *Menelaus*, which was the Occasion of the ten Years

War against *Troy*, and final Destruction of that flourishing City.

2. *Idæis.*] *Trojan* Vessels, being built of Timber taken from Mount *Ida*, belonging to *Troy*.

2. *Helenam.*] *Helena*, the Wife of *Menelaus*, by whom Paris being hospitably entertained, perfidiously defiled his Bed, being therein assisted by *Venus*, who had promis'd to bestow upon him the most beautiful

ODE XV.

upon Italy, that was to be the Theatre of the most bloody War that had ever been in the Roman Empire. Horace, under a noble and poetic Allegory, makes Mark Antony sensible of his foolish and base Conduct. He sets before him the Example of Paris, and leaves it to him to make the Application, which is very manifest.

Every Thing in this Ode is excellent, the Invention and Execution, &c. the Subject also allows nothing of the Mean.

NEREUS'S PROPHECY of the Destruction of TROY.

WHILE the perfidious Shepherd was carrying Helen, his fair Hostess, over the Seas in Trojan Ships, Nereus, on a sudden, imposed an ungrateful Calm on the violent Winds, that he might foretel the Miseries, which, however late, would assuredly befall both him and his Country.

“ Unhappy Youth, you carry home your Prize in an unlucky
 “ Hour, Greece shall demand her with a powerful Army; they
 “ have already sworn to dissolve your impious Marriage, and over-
 “ turn the ancient Kingdom of your Father Priam. What Fa-
 “ tigue, what Toil are the Troops like to undergo? What a
 “ dreadful Catastrophe do you bring on the Trojan State? Pallas
 “ prepares her Chariot, she is arming herself with her Shield and
 “ Helmet, and is determined to pour forth all her Rage. In vain,
 “ trusting to the Protection of Venus, do you amuse yourself in
 “ combing

NOTES.

tiful Woman in the World, in Reward of that Determination by which he had preferred her to Juno and Pallas, in giving her the golden Apple.

5. *Nereus.*] The Son of Oceanus and Tbetis, Husband to Doris, and Father of the Nereides. Some think it should be read Proteus, but Horace seems rather to have chosen Nereus, as being an ancient and known Deity, whose Predictions were all certain, and of very great Authority.

5. *Mala ducis avi.*] This is a Metaphor taken from the common Practice of the Greeks and Romans, who used to determine of the good and bad Success of any Enterprize, by the Flight of Birds.

7. *Conjurata.*] After Helen was violently taken away by Paris, the Grecian Princes met at Aulis, and there bound themselves

by an Oath, to revenge the Injury done to Menelaus.

10. *Dardanæ genti.*] Dardanius was the Son of Jupiter and Electra, who coming into Asia, built the City of Dardania, which was afterwards call'd Troy, from Tros, the third King of Phrygia.

11. *Pallas.*] Juno and Pallas both favoured the Grecians. Juno, because she resented the Affront offer'd her by Paris, in preferring Venus; Pallas, upon the same Account, and because she was also offended at Paris for his criminal Behaviour.

13. *Veneris præsidio.*] Venus here represents Cleopatra. That Queen's Court was the Seat of Effeminacy and Voluptuousness; at it Antony plunged himself into the most infamous Debaucheries. Horace, without forcing the History, has Art enough to

Pectus cæsariem; grataque feminis
 Imbelli citharâ carmina divides :
 Nequicquàm thalamo graves
 Hastas, & calami spicula Gnoſſii
 Vitabis, ſtrepitumque, & celerem ſequi
 Ajacem: tamen, heu, ſerus adulteros
 Crines pulvere collines
 Non Laertiaden, exitium tuæ
 Gentis, non Pylum Neſtora respicis?
 Urgent impavidi te Salaminus
 Teucerque & Sthenelus ſciens
 Pugnæ; ſive opus eſt imperitare equis
 Non auriga piger. Merionen quoque
 Noſces. ecce furit te reperire atrox
 Tylices melior patre:
 Quem tu, cervus uti vallis in alterâ
 Viſum parte lupum graminis immemor,
 Sublimi fugies mollis anhelitu.
 Non hoc pollicitus tuæ!
 Iracunda diem proferet Ilio,
 Matroniſque Phrygum, classiſ Achillei.
 Poſt certas hiemes uret Achaicus
 Ignis Iliacas domos.

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O D E

O R D O.

“pectus cæsariem: dividesque cithara im-
 “belli carmina grata feminis. Tu nequic-
 “quam thalamo vitabis hastas graves, et
 “spicula calami Gnoſſii, ſtrepitumque, et
 “Ajacem celerem ſequi. Tamen, heu, ſerus
 “collines pulvere crines adulteros. Non re-
 “spicis Laertiaden exitium tuæ gentis, non
 “Pylum Neſtora? Teucerque Salaminus, et
 “Sthenelus ſciens pugnæ, ſive opus eſt im-
 “peritare equis, auriga non piger, impavidi

“urgent te. Noſces quoque Merionen. Ecce,
 “Tydides melior patre furit atrox reperire
 “te: quem tu mollis fugies sublimi anhelitu,
 “uti cervus fugit lupum viſum in altera
 “parte vallis, immemor graminis. Non pol-
 “licitus hoc tuæ conjugis? Iracunda classiſ
 “Achillei proferet diem Ilio, matroniſque
 “Phrygum; at poſt certas hiemes, ignis
 “Achaicus uret Iliacas domos.”

N O T E S.

find out juſt and natural Alluſions. *Pallas* favoured *Menelaus* as *Venus* did *Paris*.

Æqua Venus Teucris, Pallas iniqua fuit.

Thus *Octavia* favoured the young *Cæſar*'s Intereſt, but *Cleopatra* adhered to *Antony*'s.

17. *Gnoſſii.*] *Gnoſſus* was a City of *Crete*, the Inhabitants whereof were famous for their Dexterity in the Management of the Bow and Arrow.

19. *Ajacem celerem ſequi.*] *Ajax*, the Son of *Telamon*, who is reported to have been ſo ſwift of Foot, that none could eſcape when he purſued. He is ſaid to have overtaken and killed *Paris*, when he was flying.

21. *Laertiaden.*] *Ulyſſes*, Son of *Laertes*, and King of *Ithaca*, famous for his Prudence and Subtilty. It was he that diſcover'd *Achilles*, and brought him to the *Trojan* War, without whom that City could not have been overthrown.

“combing your Hair, or taking Pleasure in entertaining the Ladies
 “with your Harp, so fit for tender and amorous Airs. 'Tis in
 “vain to think, that, by lying on your Couch you can shun the
 “Spears and Darts of the skilful Cretans, the Noise of War, and
 “the hot Pursuit of swift Ajax. Perish you shall, infamous Adul-
 “terer, tho' alas! too late to prevent the Ruin of your Coun-
 “try, and those beautiful Locks of yours shall be stain'd with
 “Dust. Don't you see *Ulysses*, the Son of *Laertes*, who is
 “doom'd to be the Destroyer of your *Father's* Kingdom, nor
 “the sage and experienc'd *Nestor*? The intrepid *Teucer*, the
 “Son of *Telamon*, pursues thee hard, as does *Sthenelus*, equally
 “skill'd either to fight or manage the Chariot; and who with un-
 “common Dexterity can tame the Fury of the most ungovernable
 “Courses. You shall also * feel the Rage of *Merion*. Behold
 “the Son of *Tideus*, *the valiant Diomede*, in War even superior
 “to his Father, burns with a Desire to engage you; him, you'll
 “flee from like a Coward, and run off panting like a *timorous*
 “Stag that leaves his Pasture on Sight of a prowling Wolf on
 “the other Side of the Valley. Was this thy Promise to thy
 “Mistress? And tho' the † Resentment of *Achilles*, restraining his
 “Fleet from Action, will for some Time defer the Ruin of *Troy*,
 “and put a Stop to the Alarms of the *Phrygian* Matrons; yet,
 “after ‡ a certain Term of Years are expired, the *Grecian* Torches
 “shall put *Troy's* Palaces in a Flame, and reduce them to a Heap
 “of *Ashes*.”

* Know † The angry Fleet of *Achilles*. ‡ Certain Winters.

O D E

N O T E S.

22. *Pylum Nestora.*] *Nestor* was remarkable for his Prudence and great Age. He was educated at *Pylus*, a City of *Peloponnesus*; and tho', at that Time, of a very advanced Age, accompanied the other *Grecian* Generals in their Expedition to *Troy*. Of him *Agamemnon* said, that had he but ten *Nestors* in his Army, it was impossible *Troy* could hold out long.

23. *Salaminius Teucer.*] This *Teucer* was the Brother of *Ajax*. See Ode 7th, Line, 27, of this Book.

24. *Sthenelus sciens pugnae.*] *Sthenelus*, the Son of *Campaneus*, was a great Warrior, and the particular Friend of *Diomedes*, who had so great a Confidence in him, that one Day he is reported to have said, should all the *Greeks* leave the Siege of *Troy*, he would remain alone with *Sthenelus*, till that City was taken.

33. *Iracunda classis Achillei.*] *Achilles*,

being offended that *Agamemnon* had taken *Briseis* from him, detain'd his Troops from the War; by which Means the Ruin of *Troy* was retarded for some Time. But hearing that *Patroclus*, his Friend, who had been clad in his Armour, was slain by *Hector*, he immediately resolved to revenge his Death, and recover his own Armour; nor was his Anger appeased till he had slain *Hector*, the only Defender of *Troy*.

34. *Phrygum.*] *Phrygia* was a Region of *Asia Minor*, of which *Troy* was the Metropolis.

35. *Post certas hiemes.*] In a determin'd Number of Years. For *Chalcas*, the *Augur*, had predicted, that after the Space of ten Years, *Troy* should be taken, and entirely demolished.

35. *Achaicus.*] *Achaia* was a Part of *Greece*; whence the whole *Greeks* are often mentioned under the Name of *Achaians*.

O D E XVI.

Of all the Performances of Horace that have come down to us, there is none of them that give us any Light into the real Occasion of this Ode, in which our Poet begs Pardon for certain Verses he had composed when young. But I shall offer a very probable Account of it, grounded on the Inscription that this Ode has in two ancient Manuscripts, viz.

Palinodia Gratidiæ ad Tyndaridam amicam.

“ A Palinodie for Gratidia, to my Mistress Tyndaris”

Horace,

P A L I N O D I A.

O M A T R E pulchrâ filia pulchrior,
 Quem criminosis cunque voles modum
 Pones iambis ; sive flammâ,
 Sive mari libet Adriano.
 Non Dindymene, non adytis quatit
 Mentem sacerdotum incola Pythius,
 Non Liber æquè ; non acuta
 Sic geminant Corybantes æra,
 Tristes ut iræ : quas neque Noricus
 Deterret ensis, nec mare naufragum,
 Nec sævus ignis, nec tremendo
 Jupiter ipse ruens tumultu.
 Fertur Prometheus addere principi
 Limo coactus particulam undique

Defectam,

O R D O

© Filia pulchrior Matre pulchra, pones quemcunque modum voles meis criminosis iambis : sive libet flammâ, sive mari Adriano.

Non Dindymene, non incola Pythius in adytis, non Liber æque quatit mentem sacer-

dotum ; non Corybantes sic geminant æra acuta ut tristes iræ : quas neque Noricus ensis, nec mare naufragum, nec sævus ignis, nec Jupiter ipse ruens tremendo tumultu deterret. Fertur Prometheus coactus addere principi limo particulam undique

N O T E S.

1. *Matre pulchra.*] This first Address must flatter Gratidia and Tyndaris.

3. *Iambis.*] Horace had written a Poem against Gratidia, Tyndaris's Mother, in Iambick Verse, as being the properest for Satire ; but that Satire is amongst the Number of Horace's Pieces that are lost.

6. *Pythius.*] Apollo, who rendered his

Oracles at Delphos, called Pythius, from the Serpent Pytho, which he killed.

7. *Dindymene.*] Among others, there were three Mountains in Phrygia, sacred to Cybele, viz. Dindymus, Ida, and Berecynthus. Hence that Goddess is so often called Dindymene, Idea, Berecynthia.

8. *Cory-*

ODE XVI.

Horace, in his Youth, had composed some Iambicks against Gratidia. But our Poet a considerable Time afterwards, falling passionately in Love with Tyndaris, the Daughter of the same Gratidia, and finding her very sensible of the Affront offered her Mother, writes this Ode to pacify, and render her reconcilable: In it he assures her of suppressing his Iambicks, and protests, he could wish to unsay all he had wrote. His Submissions met with a gracious Reception, as appears from the following Ode, which he composed some Time afterwards.

A RECAN TATION.

AMIA BLE Tyndaris, who art so charming that you excel even your Mother, who was a celebrated Beauty, take your Revenge of my bitter Iambicks in what Manner you please; you are at Liberty either to throw them into the Adriatick Sea, or condemn them to the Flames. But, *I would have you consider to what an extravagant Height Passion may carry us*; neither Cybele, nor Apollo, nor Bacchus, raise such Commotions in the Souls of their Priests *when they are inspired by them*; yea, nor do the Corybantes themselves in their frantick Processions, tho' they redouble their Strokes, beat their Cymbals with such Violence, as Passion, which fears neither Storms nor Tempests, the keen Sword, or consuming Fire, nay, nor Jupiter himself, tho' armed with his tremendous Thunder. Prometheus, after choos'ing the finest Clay, of which he form'd his Man, is said to have endued him with Qualities from all the different Kinds of Animals, and
planted

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8. *Corybantes.*] The Priests of *Cybele*. We meet with them also under the Names of *Curetes*, *Idai*, *Dactyli*, &c. They were all Eunuchs, and by Nation, *Pbrygians*. In their solemn Processions, they danced in Armour, making a confused Noise with Trimbrels, Pipes, and Cymbals, howling all the while as if mad, and cutting themselves as they went along.

10. *Noricus ensis.*] The most excellent Kind of Swords, such as were made in *Noricum*, a Province of *Affyria*, which abounded in Iron Mines.

13. *Fertur Prometheus.*] It is probable Horace has founded this Piece of fabulous History on what he had read in *Plato's Protagoras*, who says, that after *Prometheus* had tried, and used all the Properties

of Nature in the Formation of Animals, he was at a Loss what to impart to Man, and so borrows Knowledge of *Minerva*, Fire of *Vulcan*, and *Mercury* supplied him with Shame and Justice. But it is still more probable, that *Horace* had in his Eye the Story of *Simonides*, who tells us, that after God had formed all Animals, and finish'd Man, nothing being left for Women, there were Qualities for them borrowed from the several Kinds of Animals. To some he gives the Disposition of a Hog, to others those of the Fox. To another the Stupidity of the Ass. The Humour of a Weasel to a Fourth. Others are formed with the Qualities of an Ape. And those whom he would favour, are blessed with those laudable

Defectam, & insani leonis
 Vim stomacho apposuisse nostro.
 Iræ Thyesten exitio gravi
 Stravere; & altis urbibus ultimæ
 Stetere causæ cur perirent
 Funditus, imprimeretque muris
 Hostile aratrum exercitus insolens.
 Compesce mentem. me quoque pectoris
 Tentavit in dulci juventâ
 Fervor, & in celeres Iambos
 Misit furem: nunc ego mitibus
 Mutare quæro tristitia; dum mihi
 Fias recantatis amica
 Opprobriis, animumque reddas.

15

20

25

O R D O.

defectam, et apposuisse vim insani leonis stomacho nostro.

Iræ stravere Thyesten gravi exitio: et stetere ultimæ causæ altis urbibus, cur funditus perirent, exercitusque insolens imprimeret hostile aratrum muris.

Compesce mentem; fervor pectoris me quoque tentavit in dulci juvenia, & misit furem in celeres Iambos: nunc ego quæro mutare tristitia mitibus, dum recantatis opprobriis tu fias amica mihi, reddasque animum.

O D E XVII.

He describes the Happiness he enjoys in his Retirement at his Country Seat; invites Tyndaris to share in the Pleasures of it, and tells her, that she will there find the most innocent Amusements, and be freed from every Thing that might give her any Trouble or Uneasiness, especially the Insults of Cyrus.

This Ode is done in such a Taste, as must highly please Tyndaris, non only because it is very natural, elegant, and full of easy flowing Images and
Expres-

AD TYNDARIDEM.

VELOX amœnum sæpè Lucretilem
 Mutat Lycæo Faunus, & igneam
 Defendit æstatem capellis

Usque

O R D O.

Velox Faunus sæpe mutat amœnum Lucretilem Lycæo, et usque defendit igneam æsta-

N O T E S.

1. *Velox Faunus.*] The same with Pan, a rural Deity, and expert in Running and Dancing.

1. *Lucretilem.*] A Mountain in the Country of the Sabines, on which Horace had a Country-seat, very pleasant and agreeable.

planted in his Heart the Fury of the Lion. It was Passion that plunged Thyestes into so dreadful an Abyss of Miseries. To this it is owing, that so many lofty Cities have been overthrown, and that the insolent Soldiers have ploughed up the very Foundation of their Walls. *Let such Examples prevail with you to moderate your Resentment; for I likewise, hurried by my youthful Heat, gave too much Way to Passion, venting it in those reviling Verses, the Occasion of your Anger. But now, dear Tyndaris, there's nothing I desire more than to change my bitter Invectives into soft Strains; and I shall think myself perfectly happy, if, by recanting my harsh Reflections, you restore me to your good Graces, and not leave me to Despair.*

NOTES.

laudable Qualifications, that do so much Honour to the Bees.

17. *Iræ Thyeston.*] *Thyestes* and *Atreus*, two Brothers, who, after their Father's Death, agreed to reign by Turns, but when it came to be *Thyestes's*, *Atreus*, being accustomed to reign, would not give Place to him, which enraged *Thyestes* so much, that he debauch'd *Atreus's* Wife, and carried off the fatal Ram which had the golden Fleece, the Badge of Sovereignty. *Atreus*, to re-

venge those heinous Affronts, kill'd *Thyestes's* Sons, and set them before him to eat, at the Horror of which Fact the Sun went back.

21. *Hostile aratrum.*] It was a Custom among the Romans to drive a Plow over the Walls of a City, which they destroy'd, to signify that the Ground on which it stood, should for ever be employ'd in Agriculture.

ODE XVII.

Expressions, but likewise because Tyndaris is praised for her polite and elegant Education in so particular a Manner, as must distinguish her among her Sex. We have observed, that our Poet was not young when he composed the Ode, O matre pulchrâ, and that Gratidia was then alive, and celebrated for her Beauty. Here he makes no Mention of the Mother, who probably was dead. All this put together, makes me think that this is one of the last Performances of our Author.

TO TYNDARIS.

FAUNUS often quits his Lycæus, to enjoy the Sweets of my pleasant Lucretiles; all the Summer-season he defends my Goats from scorching Heat and rainy Winds. Tyndaris, ever since

NOTES.

greeable, of which he speaks in the Beginning of the 16th Epistle of Book I. He here expresses his Fondness of it, by making it the Delight even of *Pan* himself.

2. *Lycæo.*] *Lycæus* was a Mountain of *Arcadia* sacred to *Pan*, on which he took up his chief Residence.

I 2

9. *Mer-*

Usque meis, pluviosque ventos.
 Impunè tutum per nemus arbutos
 Quærent latentes & thyma devixæ
 Olentis uxores mariti ;
 Nec virides metuunt colubros,
 Nec Martiales hædilia lupos ;
 Utcunque dulci, Tyndari, fistulâ
 Valles, & Usticæ cubantis
 Levia personuere saxa.
 Dî me tuentur : Dîs pietas mea
 Et musa cordi est. hinc tibi copia
 Manabit ad plenum benigno
 Ruris honorum opulenta cornu.
 Hic in reductâ valle Caniculæ
 Vitabis æstus, & fide Teiâ
 Dices laborantes in uno
 Penelopen vitreamque Circen
 Hic innocentis pocula Lesbii
 Duces sub umbrâ : nec Semeleius
 Cum Marte confundet Thyoneus
 Proelia ; nec metues protervum
 Suspecta Cyrum, ne malè dispari
 Incontinentes injiciat manus,
 Et scindat hærentem coronam
 Crinibus, immeritamque vestem

O R D O.

*tem pluviosque ventos a capellis meis. Devixæ uxores mariti olentis impune quæ-
 runt arbutos latentes et thyma per tutum
 nemus : hædilia nec metuunt virides colubros,
 nec martiales lupos ; utcunque, o Tyndari,
 valles & levia saxa Usticæ cubantis perso-
 nuere dulci fistulâ Fauni.*

*Dii tuentur me : pietas mea, et musa cordi
 est Diis. Hinc copia opulenta bonorum ruris
 manabit tibi ad plenum benigno cornu. Hic*

*in valle reducta, vitabis æstus Caniculæ ; et
 dices fide Teiâ Penelopen, vitreamque Circen
 laborantes in uno Ulyssæ.*

*Hic duces pocula innocentis Lesbii vini sub
 umbra : nec Semeleius Thyoneus confundet
 prælia cum Marte, nec suspecta metues Cy-
 rum protervum, ne injiciat manus inconci-
 nentes tibi male dispari ; et scindat coronam
 hærentem crinibus, immeritamque vestem.*

since our Valleys and steep Ustica's smooth Rocks resounded with his sweet Pipe, † my She-goats securely wander thro' the whole Wood in Quest of Thyme and Strawberry-Leaves; nor are the Kids in Fear of speckled Snakes or ravenous Wolves. The Gods honour me with their Protection, and favourably accept my Piety and Poetry. Plenty from her Storehorn will pour out unto thee liberally of the Riches of the Country: Here, in a deep Vale, you may be shaded from the sultry Heat, while with the Harp of *Anacreon* you may amuse yourself, in singing the Anxiety that the Love of *Ulysses* gave at once to Penelope, and the Inchantress Circe: Here, under a Shade, you may safely drink my pleasant Lesbian Wines; where *Bacchus* will not put himself in a Rage, nor enter into Combat with the God of War. In fine, you need not fear the Jealousy of *Cyrus*, nor apprehend, that taking Advantage of your Weakness, he will lay his rude Hands on you, who are not a Match for him, and pull either the Garland off your Head, or tear your inoffensive Gown.

† *The Wives of my fetid He-Goat.*

NOTES.

9. *Martiales lupos,*] The Wolves were sacred to *Mars*, the God of War, by being rapacious and destructive Animals.

11. *Ustica cubantis.*] *Ustica* was also a Sabine Mountain, probably the same with *Lucretiles*, on which *Horace* had his Country-seat.

18. *Fide Teia.*] On the Harp of *Anacreon*, who was born at *Teies*, a City of *Paphlagonia*, a Province in *Asia Minor*. See Book IV. Ode 9th.

20. *Penelope.*] The Wife of *Ulysses*, and Queen of *Ithaca*, who, during the Absence of her Husband after the Trojan War, preserved her Chastity pure and uncorrupted, amidst a numerous Crowd of Lovers, and resisted all their Solicitations till the Return of *Ulysses*.

20. *Circen.*] *Circe*, a noted Enchantress the Daughter of *Sol*, and the Nymph *Perse*.

By the Charms of her Voice she allured Mariners, as they passed by the Rocks which she inhabited, to turn towards her, and, when she had them in her Power, converted them into Beasts.

22. *Nec Semeleius cum Marte.*] The Meaning of this is, you may indulge yourself moderately in Wine, without Fear that any Harm shall come, or our Drinking-match end in Quarrels and Dissensions.

25. This *Cyrus* must have been the Rival of *Horace*, one of *Tyndaris's* Gallants.

25. *Male dispari.*] *Male* is here put for *valde*. We shall find other Instances of this.

—— It would be savage, and brutal to the last Degree, to make Reprisals with Blows on a Lady for her Modesty and Reservedness, when, by such a Conduct, she merits our Esteem and Praise.

O D E XVIII.

The Moral is the very Soul of this Piece. In it the Poet recommends the moderate Use of Wine. But what is most remarkable, is, that when he begins to mention the Disorders which Excess in drinking occasions, on a sudden his poetick Rage fires him, and throws him into a Fit of poetick Disorder.

AD QUINTILIUM VARUM.

NULLAM, Vare, sacrâ vite prius severis arborem
Circa mite solum Tiburis, & moenia Catili.

Siccis omnia nam dura Deus proposuit : neque
Mordaces aliter diffugiunt sollicitudines.

Quis post vina gravem militiam, aut pauperiem crepat? 5

Quis non te potius, Bacche pater, teque, decens Venus?

At ne quis modici transfiliat munera Liberi.

Centaurea monet cum Lapithis rixa super mero

Debellata ; monet Sithoniis non levis Evius :

Cùm fas atque nefas exiguo fine libidinum 10

Discernunt avidi. non ego te, candide Bassareu,

Invitum quatiâ ; nec variis obsita frondibus

Sub

O R D O.

O Vare, severis nullam arborem circa mite solum Tiburis et moenia Catili, prius vite sacrâ. Nam Deus Bacchus proposuit omnia dura siccis : neque mordaces sollicitudines aliter diffugiunt.

Quis crepat gravem militiam aut pauperiem post vina? O Bacche pater, quis non potius crepat te, teque O decens Venus.

At rixa Centaurea cum Lapithis debellata super mero, monet, ne quis transfiliat munera Liberi modici ; monet et Evius non levis Sithoniis : Cum avidi libidinum discernunt fas atque nefas exiguo fine.

O candide Bassareu, ego non quatiâ te invitum ; nec rapiam sub dirum obsita variis frondibus.

N O T E S.

1. *Vare.*] This is thought to be *Quintilius Varus* the Poet, whose Death *Horace* laments in Ode 24, of this Book.

1. *Sacrâ vite.*] The Vine was sacred to *Bacchus*, who first cultivated, and taught the Use of it.

2. *Mite solum Tiburis.*] A Sabine City, situated in a fine Soil; it is now called *Tivoli*. See what is said of it, Ode 7.

2. *Moenia Catili.*] This is generally supposed to be the same with the City before

mentioned, as being built by the three Sons of *Amphiarus*, *Catilus*, *Tiburtus*, and *Coras*, taking its Name from the eldest Brother.

8. *Centaurea.*] The *Centauri* were a People of *Thessaly*, inhabiting near Mount *Pelion*. The Reason of their Name seems to be this ; that being the first who broke Horses for War, other People, who saw them on Horseback at a Distance, concluded them to be but one Creature, which had the upper Part of his Body like a Man, and

ODE XVIII.

Disorder. Hence flowed those strong Ideas, figurative Expressions, and incoherent Stile, which are in it. Those two distinct Characters which make the Piece quite different, are none of the least of its Beauties; the Transition from the one to the other is natural, and done with Skill.

TO QUINTILIUS VARUS.

DEAR Varus, in planting your Trees in the fruitful Country of Tivoli, and round the Walls of Catilus, neglect not to give the Preference to the Vine: For they must expect nothing but the hardest Treatment from *Bacchus*, who love not Wine, the only Remedy against the corroding Cares of Life. Who, after a hearty Glass, ever complains of the Fatigues of War, or the Hardships of Poverty? Who is he, that does not rather take a Pleasure to dwell on the Praises of *Bacchus*, and of thee, beautiful *Venus*? But yet, the Contention between the *Lapithæ* and *Centaur*s over their Bottle, should teach us to take Care we make not a bad Use of the Gifts of *Bacchus*. We are further warned to guard against this *Immoderation*, by the Resentment *Bacchus* shewed against the People of *Thrace*; who, plunging themselves in *Debauchery*, broke through all the Bounds of Right and Wrong, and would be govern'd by no other Rule than their own exorbitant Passions. Candid *Bacchus*, I will never offer you any Violence, nor expose to View your sacred Mysteries concealed under various Leaves; but keep at a Distance from me, I intreat you,

NOTES.

and the other Part a Horse. Being invited to the Wedding of *Pirithous*, King of the *Lapithæ*, and having drunk too largely of Wine, they began to create a great deal of Disturbance; upon this, *Theseus* and the *Lapithæ*, taking up Arms, routed them, and cut them in Pieces.

9. *Sithoniis*.] The *Sithonians* were a People of *Thrace*, inhabiting that Part of it which went under the Name of *Sithonia*. They are put here for the whole *Thracians*; among whom it was customary to run voluntarily to Excess in the Use of Wine, and their *Debaucheries* frequently terminated in Quarrels and Bloodshed.

9. *Evius*.] *Bacchus*; some derive his

Name from the Clamours made by the *Bacchantes*, ἐβόη. But the more general Opinion is, that in the War which *Jupiter* maintained against the Giants, he praised greatly the Valour of *Bacchus*, and frequently animated him to the Combat by these Words, ἐβόη, that is, *Courage, my Son*.

11. *Bassareu*.] Another Name for *Bacchus*, of which we have several Derivations. Some bring it from the Name of a Habit which the *Thracians* call *Bassaris*; others from a City of *Libya*, called *Bassara*; and a third Sort from the fierce Animals which drew his Chariot, called *Bassarica*, according to *Herodotus*. The Reader may choose which he pleases.

Sub divum rapiam. sæva tene cum Berecynthio
Cornu tympana, quæ subsequitur cæcus amor sui,
Et tollens vacuum plùs nimio gloria verticem,
Arcanique fides prodiga, perlucidior vitro.

15

O R D O.

*Tene sæva tympana cum Berecynthio cornu, | plus nimio tollens vacuum verticem, fidesque
quæ cæcus amor sui subsequitur, & gloria | prodiga arcani, perlucidior vitro.*

N O T E S.

13. *Berecynthio cornu.*] The *Berecynthian* | where this Instrument was used in perform-
Horn, so called, either from a Mountain | ing the Rites of *Bacchus* and *Cybele*.
or City of *Pbrygia* of the same Name, |

15. Et

O D E XIX.

*In the first Ode of the fourth Book Horace intimates, that he had long since
renounced his Gallantries; and in this, which is much of the same Nature, and
Kind of Verse with that, he positively affirms that his Amours were all
over. From hence we may reasonably conclude, that Horace was old
when*

DE GLYCERA.

MATER sæva Cupidinum,
Thebanæque jubet me Semeles puer,
Et lascivia licentia,

Finitis animum reddere amoribus.

Urit me Glyceræ nitor

Splendentis Pario marmore purius ;

Urit grata protervitas,

Et vultus nimium lubricus aspici.

In me tota ruens Venus

Cyprum deseruit ; nec patitur Scythas,

Et versis animosum equis

Parthum dicere, nec quæ nihil attinent,

Hic vivum mihi cespitem, hic

Parthum

O R D O.

*Sæva mater Cupidinum, puerque Semeles
Thebanæ, et lascivia licentia jubet me red-
dere animum finitis amoribus.*

*Urit me nitor Glyceræ splendentis purius
marmore Pario : grata ejus protervitas urit
me, et vultus nimium lubricus aspici.*

*Venus tota ruens in me deseruit Cyprum ;
nec patitur me dicere Scythas, et Parthum
animosum equis versis : nec quæ nihil attinent
ad ipsam.*

*O pueri, hic ponite mihi cespitem vivum,
hic*

N O T E S.

1. *Mater sæva Cupidinum.*] It is *Venus*, | Cause of all those mutual Inclinations and
the Goddess of Love, whom he addresses | Propensities that are between the Sexes.
in this Manner, she being accounted the | 2. *Thebanæ Semeles puer.*] *Bacchus*, who

is

you, the Sound of your Tabret and Berecynthian Horn, which are so apt to raise in Men a blind Love of themselves, a Vanity that exalts their empty Heads above Measure, and an Indiscretion more transparent than Glass, incapable of retaining the least Secret.

NOTES.

15. *Et tollens vacuum plus nimio.*] The Poet presents to us here a beautiful Picture of Vanity. Glory that raises too high the empty Scull. The more a Man wants Brains, the higher he soars; like Ears of standing Corn, the taller and straighter they are, the poorer they prove. *Gloria* is used indifferently either for Praise or Dispraise; but here with the latter meaning.

ODE XIX.

when in Love with Glycera; but that that Passion for her was of no long Duration, and that for some Time he had no Mistress; that about the Age of Fifty, when Venus seemed to have no Influence over him, he was struck with the Beauty of a Ligurin. This Ode then possibly has been composed three or four Years before that of the fourth Book.

OF GLYCERA.

THE cruel Queen of Love, and Bacchus, Son of the Theban Semele, assisted by licentious Desire, conspire to rekindle in me the Passion of Love, which I thought had been quite extinguished. I am ravished with the Beauty of Glycera, which far excels the finest Parian Marble. I am struck with her agreeable Humour and fine Complexion, which cannot be looked on without manifest Danger. Venus hath entirely abandoned Cyprus to reign in my Heart, and will not permit me to sing of either the warlike Scythians, or of the Parthians, who fight so boldly while they are flying; or of any Thing else, but what relates to her. Bring me

NOTES.

is reported to have been born of Semele, the Daughter of Cadmus, King of the Thebans.

6. *Pario marmore.*] The whitest Marble came from Parus, one of the Islands of the Cyclades, in the Ægean Sea. To this Day it goes under the Name of Pario.

10. *Cyprum.*] Cyprus, an Island of the Ægean Sea, where Venus was supposed to have the greatest Power. See Book I. Ode 3.

10. *Scythas.*] The Scythians were a

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very warlike Nation, lying to the North of Asia, of whom antient Geographers treat largely. See Strabo.

12. *Parthum.*] The Parthians were also a very valiant People, who had frequent Wars with the Romans, and sometimes proved too hard for them. They were remarkable for the Dexterity wherewith they fought in flying.

13. *Cespitem.*] Turf, of which they made their Altars.

K

3, Lev.]

Verbenas, pueri, ponite, thuraque,
Bimi cum paterâ meri.
Maſtatâ veniet lenior hoſtiâ.

15

O R D O.

ponite verbenas, thuraque, cum paterâ meri | bimi. Dea veniet lenior, hoſtiâ maſtatâ.

O D E XX.

Horace here invites Mæcenas to ſuch an Entertainment as he could afford, which he tells him was far inferior to what he might enjoy at home ; but the principal Deſign of this Ode, is to remind Mæcenas with what

A D MÆCENATEM.

VILE potabis modicis Sabinum
Cantharis, Græcâ quod ego ipſe teſtâ.
Conditum levi, datus in theatro
Cùm tibi plauſus,
Care Mæcenas eques ; ut paterni
Fluminis ripæ, ſimul & jocofa
Redderet laudes tibi Vaticanani
Montis imago.
Cæcubum, & prælo domitam Caleno.
Tu bibes uvam : mea nec Falernæ
Temperant vites, neque Formiani
Pocula colles.

5

10

O R D O.

O care Mæcenas eques, apud me quidem potabis vile Sabinum in modicis cantharis, quod ego ipſe levi conditum Græca teſta, cum plauſus datus eſt tibi in theatro ; adeo ut ripæ paterni fluminis, ſimul & imago jocofa | *montis Vaticanani redderet laudes tibi. Tu domi bibes Cæcubum, et uvam domitam prælo Caleno ; ſed nec Falernæ vites, neque Formiani colles temperant mea pocula.*

N O T E S.

3. *Levi.*] The Antients ſeal'd their Caſks or Veſſels either with Wax or Pitch, and call'd this *Linire dolia*, and the contrary *Relinire* ; as Terence has it, *Relevi omnia dolia, I have unſealed all my Caſks.* Horace ſays, that he did the ſame, with a View to ſignify to

Mæcenas the Joy he had of putting on his Caſks the Marks of ſo happy a Day.

5. *Paterni fluminis ripæ.*] Horace denominates it in this Manner, to do Honour to *Mæcenas*, who was ſprung from the *Tuſcans*, in whoſe Country that River had its Riſe.

6. *Jocofa*

me then, Boys, some green Turf, Vervain, Incense, and a Cup of two Year old Wine: When my Sacrifice is performed, the Goddeſs will be more propitious to me.

ODE XX.

clapping of Hands, and Acclamations of Joy, he was received by the People at his first Appearance in the Theatre, after a long and dangerous Sickneſs.

TO MÆCENAS.

DEAR Mæcenas, thou Ornament of the Roman Knights, condeſcend to drink with me a moderate Glaſs of my ſmall Sabine Wine, that I put into Grecian Caſks the very Day the Theatre rung with your loud Applauſes; when the Banks of the * *Tiber*, and all the Echoes of the Vatican reſounded your Praises. I know you have always the richeſt Cæcubian and Calenian Wines, *which you may drink when you pleaſe*; but I have neither ſtrong Falernian nor Formian to mix with my ſmall Wines.

* *Your paternal River.*

NOTES.

6. *Jocosa imago.*] *Vocis* muſt be here underſtood as *Virgil* has expreſs'd it; the Echo is certainly a Reſemblance of the Voice, ſince it imitates and repreſents it. In antient Mythology ſhe was eſteem'd a Country Nymph, and a great Blab; who for having often illuded *Juno* by her Prating with a View to favour *Jupiter's* Amours, was puniſhed by that Goddeſs, who left her no other Faculty of ſpeaking but of repeating the laſt Words of what ſhe had heard.
7. *Vaticani montis.*] *Mons Vaticanus* was one of the Hills on which *Rome* was built. It had its Name either from the God *Vaticanus* or *Vagilanus*; or elſe from the Answers of the Vates or Prophets that uſed to be given here. It ſtill retains the old Name, and is celebrated on account of St. *Peter's* Church, and the Pope's Palace, and
- the nobleſt Library in the World.
9. *Cæcubum.*] *Cæcubus* was a Mountain of *Latium* not far from the *Cajetan* Gulph. The Wine that grew there was of great Repute.
9. *Caleno.*] *Calis* or *Calenum*, a City of *Campania*, built, ſay ſome, by *Cala*, the *Argonaute*, Son of *Boleas*. It is placed in the Miſt of a fertile Soil, very fit for producing the beſt of Wine.
10. *Falernæ.*] The *Falerni* were a People of *Campania*. The Wine that came from their Country was ſtrong, and held in the higheſt Eſteem.
11. *Formania.*] This was likewiſe a very pleaſant Wine, it grew in the Territories of the *Formiani*, a People alſo of *Campania*, not far from *Cajeta*,

O D E XXI.

This Ode, in which Horace excites the Romans to celebrate the Praises of Apollo and Diana, and informs them that Apollo, moved by their Prayers,

IN DIANAM ET APOLLINEM.

Chorus Puerorum.

DIANAM teneræ dicite virgines:

Chorus Puellarum.

Intonsum, pueri, dicite Cynthium,

Chorus Puerorum & Puellarum.

Latonamque supremo

Dilectam penitus Jovi.

Chorus Puerorum.

Vos lætam fluviis, & nemorum comâ,
Quæcunque aut gelido prominet Algido,

Nigris aut Erymanthi;

Silvis, aut viridis Cragi;

Chorus Puellarum.

Vos Tempe totidè tollite laudibus,
Natalemque, mares, Delon Apollinis,
Insignemque pharetrâ

Fraternâque humerum lyrâ

Chorus

O R D O.

Chorus Puerorum.

O teneræ virgines dicite Dianam:

Chorus Puellarum.

Pueri dicite Cynthium intonsum.

Chorus Puerorum & Puellarum.

Latonamque penitus dilectam supremo Jovi.

Chorus Puerorum.

Vos Virgines celebrate Dianam lætam

fluviis, et comâ nemorum, quæcunque aut prominet gelido Algido, aut nigris silvis Erymanthi, aut viridis Cragi.

Chorus Puellarum.

Vos mares, tollite Tempe totidem laudibus, Delonque natalem Apollinis, humerumque insignem pharetrâ, fraternâque lyrâ.

N O T E S.

1. *Dianam.*] Diana, the Daughter of Jupiter by Latona, born at the same Birth with Apollo. She was remarkable for her Chastity. See Ode XII. Ver. 22.

2. *Intonsum.*] The Antients always describe Apollo as well as Bacchus, with long

Hair. So *intonsus* is not of the same Import with *levis* in the 32d Ver. Both Terms point to us Apollo's Youth, but in a quite different Manner. Ovid says of this God, *tibi inconsumpta juventus, tu puer æternus.*

3. *La-*

ODE XXI.

ers, would be prevailed upon to avert the Calamities that threatened them, may be reckoned an Introduction to the Carmen Seculare at the End of the fifth Book.

In Praise of DIANA and APOLLO.

The Chorus of Youths.

SING, ye Virgins, the Praises of Diana;

The Chorus of Virgins.

Celebrate, ye Youths, † the never-fading Beauty of Apollo;

The Chorus of Youths and Virgins.

Let us unite our Voices in Honour of Latona, the Darling of Almighty Jove.

The Chorus of Youths.

Consecrate, ye Virgins, your Songs to that Goddess who takes Pleasure in gliding Rivers, in the Forests of cool Algidus, the black Shades of Erymanthus, or of verdant Cragus.

The Chorus of Virgins.

Come, ye Boys, raise your Voices in Praise of delicious Tempe, and Delos so famed for the Birth of Apollo, who carries his Quiver on his beautiful Shoulder, and the Harp presented him by his Brother Mercury.

† See Note 2d.

The

NOTES.

3. *Latona*.] The Mother of *Apollo* and *Diana*. Being with Child by *Jupiter*, she was forced to hide herself, in order to avoid the Fury of *Juno*, whence she was called *Latona*, from *Lateo*.

6. *Algidus*, &c.] *Algidus* was a Mountain of *Latium*, covered over with Trees, about twelve Miles from *Rome*, and lying on the *Appian Way*.

Erymanthus, a Mountain of *Arcadia*, in which Country there was also a City and River of the same Name. *Cragus* and *Anticragus*, are two Mountains of *Lycia*. The *Cragus* especially is remarkable, on Account of eight Summits, and a City of the

same Name.

9. *Tempe*.] Of this see before, Ode VII. It was here that *Apollo* retired, after having slain the Serpent *Python*, and purified himself, and was crown'd with Laurel.

10. *Natalemque Delon Apollinis*.] *Delos* was not only the Birth-place of *Apollo*, but was also consecrated to him.

12. *Fraterna lyra*.] We have before taken Notice, Ode X. that *Mercury* was the Inventor of the Harp. He made a Present of it to his Brother *Apollo*, who gave him the Rod with two Serpents twisted round it, in Exchange.

Chorus Puerorum & Puellarum.

Hic bellum lacrymosum, hic miseram famem
Pestemque, à populo & principe Cæsare, in
Persas atque Britannos
Vestrâ motus aget prece.

15

O R D O.

Chorus Puerorum & Puellarum. | *populo & principe Cæsare, in Persas atque*
Hic motus vestra prece aget bellum lacry- | *Britannos.*
mosum, hic aget miseram famem pestemque a |

O D E XXII.

Fuscus Aristius, to whom this Ode is directed, was enamoured with Lalage. Horace, who was in strict Friendship with him, and who loved also Lalage, rather as a Friend of Aristius than as his Rival, writes him an Adventure that had happen'd to him, and tells him of a great Danger from which his Lalage had preserved him, because he sung her Praises.
He

AD ARISTIUM FUSCUM.

INTEGER vitæ, scelerisque purus,
Non eget Mauri jaculis, neque arcu,
Nec venenatis gravidâ sagittis,
Fusce, pharetrâ;
Sive per Syrtes iter æstuosas,
Sive facturus per inhospitalem
Caucasum, vel quæ loca fabulosus
Lambit Hydaspes.

5

Nam-

O R D O.

O Fusce, integer vitæ purusque sceleris, | *urus iter per Syrtes æstuosas, sive per inhosp-*
non eget jaculis Mauri, neque arcu, nec pha- | *pitalem Caucasum, vel loca quæ fabulosus Hy-*
retrâ grævda venenatis sagittis; sive fac- | *daspes lambit.*

N O T E S.

2. *Mauris.*] The Moors were the Inhabitants of *Mauritania*, a Region of *Africa*. They were famous for their Dexterity in the Management of the Bow, almost never ventured abroad without it, being so liable to Attacks from wild Beasts, of which there were great Numbers in these Parts.

4. *Fusce.*] *Aristius Fuscus* was known in Rome in Quality of a Grammarian, a Poet, and a Rhetorician. His good Character, more than his Wit or Learning, recommended him to the Esteem of *Horace*; as appears not only by this Ode, but by the Satire, *Ibam forte via sacra*; and the Epistle, *Urbis amaterem*.

5. *Syrtes*

The Chorus of Youths and Virgins.

It is he, who, moved by your pious Addresses, will remove from both Prince and People the lamentable War, the raging Pestilence, and destructive Famine, and pour them upon the Heads of our Enemies, the Persians and Britons.

N O T E S.

15. *In Persas atque Britannos.*] That is, | Empire, towards the East, and towards the
a great Distance from *Italy*. These two | West.
People marking out the Bounds of the |

O D E XXII.

He attributes his Safety to this Lady, whom he looks on as a Goddess that had protected him, on Account of the great Respect he had for her; this is the Reason why he begins with a Description of his Innocence and strict Virtue, which does great Honour to Lalage, and very much encourages a Rival, in preventing his Jealousy. This Ode is wrote with such Politeness and Address, as cannot be too much admired.

TO ARISTIUS FUSCUS.

THE Man, dear Fuscus, that leads an upright Life, and is conscious of no Crime wherewith he can reproach himself, has no Need of Moorish Darts, nor Bow, nor Quiver stuffed with poisoned Arrows, though he were to travel through the scorching Sands of *Libya*, the uninhabited Mountain Caucasus, or the Countries washed by the famed Hydaspes.
For

N O T E S.

5. *Syrtes æstuosas.*] Most Interpreters take this to be meant of the Desarts of *Libya*, where *Prudentius* places the Temple of *Jupiter Ammon*. These, by Reason of the excessive Heat of the Sun, and Dryness of the Land, were intolerably scorching. The Way of travelling thro' them was, by taking Observation of the Stars. Passengers were in great Danger, sometimes of being devoured by fierce and ravenous Animals; at other Times, of being buried in Sand.

7. *Inospitale Caucasum.*] A Mountain

of *Asia*, betwixt the *Caspian* and *Euxine* Seas. It is reported to be so prodigiously high, as to be illuminated with the Solar Rays, when almost three Parts of the Night are elapsed. It is celebrated for the Story of *Prometheus*, who was said to have been bound here, whilst the Eagle preyed upon his Liver, which continually grew again, that his Torment might be prolonged. It was uninhabitable, by reason of perpetual Snows, and the Steepness of the Rocks on it,

8. *Hydaspes.*

Namque me silvâ lupus in Sabinâ,
Dum meam canto Lalagen, & ultra
Terminum curis vagor expeditis,
Fugit inermem :

10

Quale portentum neque militaris
Daunia in latis alit esculetis ;
Nec Jubæ tellus generat, leonum,
Arida nutrix.

15

Pone me pigris ubi nulla campis
Arbor æstivâ recreatur aurâ ;
Quod latus mundi nebulæ malusque
Jupiter urget :

20

Pone sub curru nimium propinqui
Solis, in terrâ domibus negatâ ;
Dulce ridentem Lalagen amabo,
Dulce loquentem.

O R D O.

Namque nuper in silva Sabinâ dum canto meam Lalagen, et expeditis curis vagor ultra terminum, lupus fugit me inermem : tale portentum quale neque militaris Daunia alit in latis esculetis ; nec tellus Jubæ, arida nutrix leonum generat.

Pone me in pigris campis, ubi nulla arbor recreatur æstivâ aurâ ; quod latus mundi nebulæ, malusque Jupiter urget : Pone me sub curru solis nimium propinqui, in terra negata domibus ; amabo Lalagen dulcè ridentem, dulcè loquentem.

N O T E S.

3. *Hydaspes.*] There are two Rivers in Asia named *Hydaspes* : The one waters Media, called hence by *Virgil*, *Medus Hydaspes*, *Georg.* 4. But *Horace* here refers to that which waters India, now

called *Rauvey* ; which was the Boundary of the Conquests of *Alexander* the Great. It falls into the *Indian* Sea, not far from the City *Nysa*.

for the other Day, amusing myself with a Song in Praise of my Lalage, I strayed a little too far into the *Sabine* Woods, and met a *ravenous* Wolf, which fled before me, though unarmed; a Monster so hideous, as is not bred either in the spacious Forests of warlike *Apulia*, or † in scorching *Numidia*, that gives Birth to so many Lions. Place me in a Country covered with Snow, where the Trees never feel the Influence of the kindly *Zephyrs*; in that Corner of the World that is never free of thick Fogs, on which angry Jove never bestowed one Breath of wholesom Air: Place me in a Land that borders on the Chariot of the Sun, where never House was built; yet I'll still admire my Lalage, ‡ whose Smiles are so sweet, and Conversation's so agreeable.

† Land of Juba.

‡ Sweetly smiling, sweetly speaking.

NOTES.

9. *Sabina*.] This was a Region of *Italy*, formerly *Latium*, between *Umbria* and *Etruria*. It still retains its antient Name, lying within the Territories of the Pope.

14. *Militaris Dauniae*.] It was so called from *Daunus*, one of its Kings, commonly thought to be the Father-in-law of *Dionides*. It was a Region of *Italy*, in the Province of *Apulia*, now *la Capitanata*. It borders upon the *Adriatick* Sea, and is a Part of the Kingdom of *Naples*. It was formerly famous for producing a great Number of warlike Men.

15. *Juba tellus*.] *Mauritania* (a Part of *Africa* here put for the Whole) in which *Juba* reigned. See above, Ver. 2.

17. *Pone me pigris*, &c.] Either under the Frigid Zone, intolerably cold; or, under the Torrid Zone, where the Earth is burnt up with excessive Heat.

19. *Malusque Jupiter urget*.] This is a very poetical Expression; he considers these Places as disgraced by *Jupiter*, who makes them feel the Effects of his Indignation. Nothing describes to us better the Inclemency of a Climate.

23. *Dulce ridentem, dulce loquentem*.] *Horace* has united here two of the most considerable Pleasures, that of Laughing and that of Speaking, and has borrow'd this beautiful Passage Word for Word from *Sappho*.

O D E XXIII.

He complains of Chloe's Shyness, and advises her, as she is now fit for Marriage,

A D C H L O E N.

V I T A S hinnuleo me similis, Chloe,
 Quærenti pavidam montibus aviis
 Matrem, non sine vano
 Aurarum & silvæ metu.
 Nam, seu mobilibus veri inhorruit
 Adventus foliis, seu virides rubum
 Dimovere lacertæ,
 Et corde & genibus tremit.
 Atqui non ego te, tigris ut aspera,
 Getulusve leo, frangere persequor.
 Tandem desine matrem
 Tempestiva sequi viro.

O R D O.

O Chloe, vitas me similis hinnuleo, quæ- renti pavidam matrem in montibus aviis, non sine vano metu aurarum et silvæ. Nam tre- mit et corde et genibus, seu adventus veris in- horruit foliis mobilibus; seu viridis lacertæ	dimovere rubum. Atqui ego non persequor frangere te. ut tigris aspera Getulusve leo. Tandem tempestiva viro desine sequi matrem.
---	---

N O T E S.

§. Et corde et genibus tremit.] This Verse cannot be fully extoll'd; one cannot paint the

ODE XXIII.

Marriage to give over hanging upon her Mother. This Ode was written some Time before the Ninth of the third Book, when Horace was but young.

TO CHLOE.

YOU fly me, Chloe, like a young Fawn in search of her timorous Dam, thro' the wild pathless Mountains, who starts at the Noise of the Winds, and the rustling of the Trees; for, on the Arrival of the Spring, should the Zephyrs shake the Leaves, or a Lizard, by moving, stir a Bush, its Heart beats and Knees tremble. But, dear *Chloe*, I don't pursue you as a ravenous Tiger, or a Lion of Getulia, with a Design to tear you to Pieces; cease therefore to hang upon your Mother, at an Age in which you are fit for a Husband.

NOTES.

the Timorousness of any one more strongly, than by saying, that the very Motion of the Leaves of Trees shall frighten him! Thus the Scripture has it, *Levit. 26th Chap. 36th Verse, The Noise of the waving Leaves shall frighten them.* And this *Lucan* speaks of *Pompey*, when flying, *Pavet ille fragorem motorum ventis rumorum.* "He startles at the Rustling of the Forests agitated by the Winds."

9. *Tigris Aspera.*] The Tiger is an

Animal of so fierce and ravenous a Nature, that it is reported of him, he lies in wait for Men, whom most Beasts shun of their own Accord, unless when urged by Hunger or Rage.

10. *Getulusve leo.*] *Getula* is a Part of *Mauritania*, not far from Mount *Atlas*; but as these People often change their Habitation, and never continue long in one Place, *Getulia* is made to stand for all *Africa*.

1. *Quis*

O D E XXIV.

There are some Persons whose Loss cannot be too much regretted. But when that Loss is irreparable, we are under a Necessity to have Recourse to Patience. Prudence demands of us with Resignation to part with a Blessing which we can no longer possess. These are the Reflections which

A D V I R G I L I U M.

QUIS desiderio sit pudor aut modus
 Tam cari capitis? Præcipe lugubres
 Cantus, Melpomene, cui liquidam pater
 Vocem cum citharâ dedit.

Ergo Quintilium perpetuus sopor
 Urget? cui Pudor, & Justitiæ soror
 Incorrupta Fides, nudaque Veritas,
 Quando ullum invenient parem?

Multis ille bonis flebilis occidit;
 Nulli flebilior quàm tibi, Virgili.

Tu frustra pius, heu, non ita creditum
 Poscis Quintilium Deos.

Quod si Threïcio blandiùs Orpheo
 Auditam moderere arboribus fidem;
 Non vanæ redeat sanguis imagini,
 Quam virgâ semel horridâ

10

15

Non

O R D O

Quis pudor aut modus sit desiderio capitis tam cari? O Melpomene, cui pater dedit liquidam vocem, præcipe lugubres cantus cum cithara.

Perpetuus ergo sopor urget Quintilium? Cui, quando Pudor, et incorrupta Fides soror Justitiæ, Veritasque nuda, invenient ullum

parem?

Ille occidit flebilis multis bonis; at O Virgili, flebilior nulli quam tibi. Tu pius frustra, heu, poscis Deos Quintilium non ita creditum.

Quod si moderere fidem auditam arboribus blandius Threïcio Orpheo; tamen sanguis non

N O T E S.

1. *Quis desiderio, &c.*] This Introduction is done with great Skill. Horace designing to wipe off Virgil's Tears, first begins to weep with him. He encourages

the Grief of his Friend, before he applies any Remedy to it; and strengthens, before he attempts to diminish it. This seemingly appears to be acting a contradictory Part, but

ODE XXIV.

which Horace makes to Virgil on the Death of a common Friend. They are both natural and reasonable, but express'd in such a Manner as makes the Mind feel them to be the genuine Sentiments of the Soul. The Piece is done in an excellent Taste; the Stile is simple and easy; the Poetry is sweet and flowing; the Sentiments are lively, soft, and full of Variety.

TO VIRGIL.

WHAT Shame can there be in lamenting the Loss of so dear a Friend? What Bounds can be set to Grief so just? Melpomene, to whom Jove has given such a fine Voice, with *the Art of playing so sweetly on the Lute*, pray inspire me with mournful Strains.

And does an eternal Slumber seize the Eyes of dear Quintilius? When will Modesty, unshaken Fidelity, the Sister of Justice, and naked Truth, find an Equal to him? What a Loss will all good Men feel in him? But you, my dear Virgil, have greater Cause than others to lament his Death. In vain, alas! *in vain*, with Prayers and Tears do you beseech the Gods to restore Quintilius, whom they did not lend you on such Conditions. Could you touch your Lyre with more Sweetness than Orpheus, who commanded the Attention of the very Trees, the Blood cannot return to animate a Spectre

NOTES.

but it agrees to Admiration with the Effect designed by it; it is an infallible Method to cure those who are under any Anguish of Soul. One must fall in at once with the Sentiments of others, in order the more successfully to bring them into ours.

3. *Melpomene.*] Horace here invokes the Aid of this Muse instead of all the rest, because she was the Inventor of Tragedy; and it was assigned to her, as her peculiar Province, to preside over all Funeral songs. She derives her Name from the Sweetness of her Voice, μέλπομαι, *cano liquidam, suavem, dulciter, fluentem.*

5. *Quintilius.*] Commentators differ about who this Quintilius was. Some take him to be the Quintilius of Cremona, the

Friend of Horace and Virgil, of whom Eusebius makes mention in his Chronicle. Others will have him to be Publius Quintilius Varus, who slew himself in Germany after the Defeat of his Troops. But the most probable Conjecture is, that it is the same Quintilius whom Horace celebrates in his Art of Poetry, as a faithful Friend, and an excellent Critick.

13. *Threicio blandius Orpbeo.*] The Story of Orpheus, and his great Skill in Musick, has been several Times mentioned before. See Ode xii. ver. 8.

16. *Virga horrida.*] This Rod Mercury received from Apollo, upon granting him the Harp. See Ode x.

18. *Com-*

Non lenis precibus fata recludere
 Nigro compulerit Mercurius gregi.
 Durum: sed levius fit patientiâ,
 Quidquid corrigere est nefas.

20

O R D O.

*redeat vanæ imagini, quam Mercurius non | Durum quidem illud est. Sed quicquid
 lenis recludere Fata precibus, semel nigro gre- | est nefas corrigere, fit levius patientia.
 gi compulerit v. rga horrida.*

N O T E S.

18. *Compulerit.*] This Term is borrowed | or gather together into one Place Flocks of
 from the Shepherds. It signifies to drive | the same or different Kinds. Thus *Virgil*,

O D E XXV:

*Lydia, being now grown old, and forsaken by her Lovers, he takes Occa-
 sion to insult her for her former haughty, rude Behaviour to him; and
 tells*

A LYDIAM.

PARCIUS junctas quatiunt fenestras
 Ictibus crebris juvenes protervi,
 Nec tibi somnos adimunt: amatque
 Janua limen,

Quæ prius multum faciles movebat
 Cardines, audis minùs & minùs jam,

“ Me tuo longas pereunte noctes,

“ Lydia, dormis ?”

Invicem mœchos anus arrogantes

Flebis in solo levis angiportu,

Thracio bacchante magis sub inter-
 lunia vento:

Cum

O R D O.

*Juvenes protervi parcius quatiunt junctas
 fenestras ictibus crebris, nec adimunt somnos
 tibi: januaque quæ prius movebat cardines
 multum faciles, nunc amat limen.*

*Minus & minus jam audis: “ O Lydia,
 “ dormis, me tuo pereunte longas noctes ?”*

*Jam anus invicem flebis mœchos arrogan-
 tes, levis in angiportu solo, vento Thracio*

N O T E S.

1. *Parcius junctas quatiunt fenestras.*] Among the Ancients in Greece and Italy, their Youths, in their Night Visits to their Mistresses, carried Flambeau's Battons,

Bows and Axes, to set Fire to their Win-
 dows and Gates, or to pull them to Pieces,
 in case they were denied Admittance. This
 Train of Artillery, which the young Gallants
 made

Spectre which inexorable Mercury, who never breaks the Decrees of Fate, has once ranged with his dreadful Rod, † among the black Subjects of Pluto.—This is hard indeed; but Patience makes supportable what we can neither remedy nor prevent.

† In the black Company.

N O T E S.

In his 7th Eclogue,

Compuleruntque greges Corydon et Thyrsis in unum.

19. *Leuius fit patientia.*] Patience, says Publius Sirus, is the Asylum of the Afflicted, *Miseriarum portus est patientia.*

O D E XXV.

tells her, that whatever Art she might use to gain a Crowd of Admirers, all would be to no Purpose.

TO LYDIA.

THE rude young Rakes are not now so frequently battering your † Windows with redoubled Strokes; nor do they now disturb your Rest; and your Gate, which formerly open'd so easily and so often, ‡ is now almost continually shut. From Day to Day you are more rarely addressed after this Manner, once so familiar to you: “*Ah! cruel Lydie, while I your Lover languish at your Gate the live-long Night, can you enjoy your soft Repose?*” *The Time shall come, when, in an advanced Age, you shall in your Turn lament the Insolence of your Gallants, and in loose Attire wander in some solitary Alley, exposing yourself to the Fury of the Thracian Winds, which rage with the greatest Violence about the Time of the New-moon, while burning Love*

† Shut Windows.

‡ Loves it's Threshold.

N O T E S.

made Use of to storm the Lodgings of their Mistresses, is what Horace calls the *Lovers Arms*. For after our Author had told us, in Ode 23 of his third Book, that he renounced his Amours, and that the Walls of the Temple of *Venus* should have his Arms and Lyre, he addresses his Companions thus:

— *Hic ponte lucida,
Funalia, vestes, & arma
Oppositis foribus minaces.*

7. *Me tuo.*] This is the Beginning of the Song which the Admirers of *Lydie* sung at her Gate while they were refused Admittance. The Greeks affixed the Term *παρακλαιοισινα* to it, because it was sung before a shut Gate. We have a complete Copy of them in *Theocritus's* 3d Idyllum, and in the 13th Ode of *Horace's* 3d Book.

11. *Thracio vento.*] Thrace was a very cold Country, lying to the North of Greece, whence the North-wind was said to reign

Cùm tibi flagrans amor, & libido,
Quæ solet matres furiare equorum,
Sæviet circa jecur ulcerosum ;

15

Non sine quæstu,
Læta quòd pubes ederâ virenti
Gaudeat, pullâ magis atque myrto ;
Aridas frondes hiemis sodali
Dedicet Hebro.

20

O R D O.

bacchante magis sub interlunia : cum flagrans | non sine quæstu ; quod pubes læta hedera vi-
amor, & libido, quæ solet furiare matres e- | *renti atque myrto pullâ magis gaudeat ; de-*
quorum, sæviet tibi circa jecur ulcerosum, | dicet vero frondes aridas Hebro sodali hyemis.

N O T E S.

in it; and therefore the *Tbracian* Wind always signifies the *North* among the *Grecian* Poets,

O D E XXVI.

Being free from all Fears and Apprehensions, which were remov'd at a great Distance from him, he invites his Muse to celebrate the Praises of Lamias ; his Attempts, unless seconded by her, would be of no Effect. Tiridates rebell'd

DE ÆLIO LAMIA.

MUSIS amicus, tristitiam & metus
Tradam protervis in mare Creticum
Portare ventis ; quis sub Arcto
Rex gelidæ metuatur oræ,
Quid Tiridatem terreat unice
Securus. ô quæ fontibus integris

5

Gaudes,

O R D O.

Ego amicus musis, tradam tristitiam et me- | *unice securus quis Rex metuatur sub Arcto ge-*
tus protervis ventis portare in mare Creticum ; | *lidæ oræ : quidve terreat Tiridatem.*

N O T E S.

1. *Musis amicus.*] What a charming Amusement is Poetry ! I mean properly considered ; when it neither retards our Duties in Life, nor is set up as a Trade. To be able to regulate so valuable a Talent, is enjoying in one's self a Source of the most innocent Pleasures. Hence it is, that all those who have been great Poets have boasted of the great Sweetness they have tasted from their Intercourse with the Muses. But one must be a Poet, before he finds their Expressions to be true.

2. *Mare*

Love and † brutal Lust shall seize your wounded Heart. *In fine*, you shall observe, to your Sorrow, that the Youth take Pleasure only in the verdant Ivy, and the growing Myrtle; but consecrate the withered and decay'd Leaves to Hebrus, the Companion of Winter.

† Lust, which uses to set the Dams of Horses a madding, shall rage around your ulcerated Liver.

N O T E S.

Poets, though improperly; for the North-wind does not at all blow into *Italy* from *Tbrace*.

11. *Bacchante magis sub interlunia.*] During the Time that intervenes betwixt the old and new Moon, or while the Sun and Moon are in Conjunction; at that Time Tempests are frequent, and the Winds cold,

and very violent.

20. *Hiemis sodali Hebro.*] This was a River that, taking its Rise on Mount *Hemus*, watered the Country of *Tbrace*, and emptied itself into the *Adriatick Sea*. He denominates it the Companion of Winter, because of the Coldness of the Region thro' which it took its Course.

O D E XXVI.

rebell'd against Phraates, and made himself Master of the Kingdom of the Parthians, in the Year of Rome 723, in Augustus's fourth Consulate, whilst he laid Siege to Alexandria. And here we must fix the Date of this Ode, according to Mr. Le Fevre, Horace being then 36 Years of Age.

Of ÆLIUS LAMIAS.

WHILE the Muses vouchsafe to smile upon me, I will give Care and Fears to the wanton Winds, to transport them to the † Sea, indifferent what King of the cold Northern Regions makes himself the Terror of all the Nations round him, or why Tiridates especially is so greatly alarmed. O thou, my Muse, my only

† Cretan Sea.

N O T E S.

2. *Mare Creticum.*] Crete, now Candy, was one of the greatest Islands in the *Ægean Sea*, lying South, towards *Africa*. It was famous of old for its hundred Cities, and because there was situated the celebrated Mount *Ida*, where *Jupiter* received his Education.

3. *Arctos.*] *Arctos*, from the Greek Word *ἄρκτος*, which signifies a Bear. This Name is applied to two Constellations in the Hemisphere, called by the *Latins*, Bears;

the one the greater, the other the lesser; whence the Word is here made by the Poet, to stand for the North in general.

5. *Tiridaten.*] This *Tiridates* having banished *Phraates*, King of the *Parthians*, was, by the unanimous Consent of the Nobility, chosen in his Place. But hearing that *Phraates* approached with a great Body of *Scythians* to recover his Kingdom, he was so overcome with Fear, that forsaking *Parthia*, he fled to *Augustus*; to whom

Gaudes, apricos nocte flores,
 Nocte meo Lamiae coronam,
 Pimplea dulcis: nil sine te mei
 Profunt honores. hunc fidibus novis,
 Hunc Lesbio sacrare plectro
 Teque tuasque decet sorores.

10

O R D O.

O Pimplea dulcis, quæ gaudes fontibus integris, nocte apricos flores, nocte coronam meo Lamiae. Mei honores nil profunt sine te. De- | *cet teque tuasque sorores sacrare hunc novis fidibus, sacrare hunc plectro Lesbio.*

N O T E S.

Phraates sent Ambassadors, demanding that he should be delivered up into his Hands. See *Justin*, Lib. 42.

8. *Lamiae*.] The noble Family of the

Lamiae took their Name and Rise from one *Lamus*, the Son of *Neptune*, and King of the *Lestrigons*; he reigned in the maritime Coasts

O D E XXVII.

Horace was at an Entertainment, where a Dispute began to warm the Company, who were already heated by the Fumes of Wine. The reasonable Part of the Company had doubtless employ'd the most reasonable Reflections to make up the Difference. The Poet at last gave it an artful Turn, by a merry, tart, and unexpected Proposition. This Occurrence appear'd to him as a proper Occasion for an Ode, which he probably compos'd after Supper, without giving Time to his Imagination to cool. The Character of it is singular. Vivacity shines thro' the whole, from one End to the other, but the Sallies are different; sometimes sudden, sometimes waggish, sometimes moral, but still so skilfully manag'd, that the natural Turn makes them appear quite destitute of Art. The whole concludes with a little Sketch of Satire, which falls upon two Persons. They laugh at the Expence of what is obvious and plain, and endeavour to guess at what

A D S O D A L E S.

NATIS in usum lætitiæ scyphis
 Pugnare, Thracum est. Tollite barbarum

Morem,

O R D O.

Thracum est pugnare scyphis natis in usum lætitiæ. Tollite barbarum

only Darling, who takest such a Pleasure in *pure and* untouched Fountains, collect together the choicest Flowers, and make a Coronet to adorn the Head of my dear Lamias; my noblest Productions cannot do *him sufficient Honour*, unless you contribute your Assistance. It belongs to you and your sacred Sisters, to make him immortal by some new Strains after the Manner of *Sappho* and *Alceus*.

NOTES.

Coasts of *Italy*, where he built the City of *Formias*.

9. *Pimplea*.] *Pimpla* was a Mountain of *Macedonia*, at the Foot of which there was a Fountain of the same Name, sacred to the Muses; whence they often obtain the Name of *Pimpleæ*, and *Pimpleides* among the Poets.

11. *Lesbio*.] *Lesbos* was an Island of the *Ægean Sea*; of which see Ode I. Verse 15. It was famous for the Birth of *Alceus* and *Sappho*, who excelled in *Lyric Poetry*.

11. *Plectro*.] The *Plectrum* is an Instrument for touching the Strings of the Harp, and may be said to resemble the Bow where-with they strike the Violin.

ODE XXVII.

what they cannot see nor understand. Thus the Quarrel vanishes by an agreeable Diversion, and good Humour succeeds wrangling. When I say that this Ode is an extemporary one, composed at Table, I am under no Apprehension of being contradicted. The Case of Bernardin Perfetti, a Gentleman of Sienna, and who lately resided at Rome, makes this very probable. They tell us, that he composed extempore, and upon whatever Subject was proposed to him, the most beautiful Italian Verses that one can hear, and with such Rapidity, that the Hand of the readiest Writer could not follow him. And they add, that he was not the first whom they have seen improvise, as Italians call them. It is to no Purpose to enquire after the Date of this Ode, or to whom it has been address'd, since there is nothing handed down to us that can supply us with any Conjectures on these two Points.

TO HIS COMPANIONS:

TIS the Custom of the Thracians to quarrel at Entertainments, which were designed for the indulging of innocent

NOTES.

2. *Thracum*.] The *Thracians* who inhabited *Thrace*, now *Romania*, a Country on the *Ægean Sea*, lying to the North of *Macedonia*, were not only infamous for their Excess

in drinking, but also for the Animosities and Contentions that prevailed among them at their Entertainments.

Morem, verecundumque Bacchum
 Sanguineis prohibite rixis.
 Vino & lucernis Medus acinaces
 Immane quantum discrepat! impium
 Lenite clamorem, sodales,
 Et cubito remanete presso.
 Vultis severi me quoque sumere
 Partem Falerni? dicat Opuntiae
 Frater Megillae, quo beatus
 Vulnere, quâ pereat sagittâ.
 Cessat voluntas? non aliâ bibam
 Mercede. Quæ te cunque domat Venus,
 Non erubescendis adurit
 Ignibus, ingenuoque semper
 Amore peccas. Quidquid habes, age,
 Depone tutis auribus.—Ah miser,
 Quantâ laboras in Charibdi!
 Digne puer meliore flammâ!
 Quæ saga, quis te solvere Theſſalis
 Magus venenis, quis poterit Deus?
 Vix illigatum te triformi
 Pegasus expediet Chimæra.

5

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15

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O R D O.

morem, prohibeteque verecundum Bacchum sanguineis rixis. Medus acinaces immane quantum discrepat vino et lucernis!

O sodales, lenite clamorem impium, et remanete cubito presso. Vultis me quoque sumere partem Falerni vini severi? Frater Opuntiae Megillae dicat, quo vulnere, quâ sagittâ beatus pereat.—Voluntas cessat? At ego non bibam aliâ mercede.

Quaecunque Venus domat te, adurit ignibus non erubescendis; semperque peccas amore ingenuo. Age, quicquid habes, depone tutis auribus.---

Ah miser, in quanta Charybdi laboras! O puer digne meliore flammâ! Quæ saga, quis magus venenis Theſſalis, quis Deus, poterit solvere te? Pegasus vix expediet te illigatum triformi Chimæra.

N O T E S.

3. *Verecundum.*] *Bacchus* was usually painted in the Form of a young Man, of whom Modesty ought to be the distinguishing Ornament. *Horace*, hereby also, seems to intimate to us, that we ought to observe Moderation in drinking.

8. *Cubito remanete presso.*] It is well known that the Romans of that Age did eat stretch'd on Couches round their Tables, their Left-hand supporting their Head.

10. *Dicat Opuntiae frater.*] These Verses furnish us with a remarkable Instance of a Custom practis'd at their Carousals, name-

ly, of obliging every one to tell the Name of his Mistress; the Person who demanded it binding himself to drink as many Bumpers as there were Letters in her Name; accordingly, he who would have his Mistress's Health drank, contented himself with saying, that he had drank as many Bumpers as there were Letters in her Name, and by the Number of the former compar'd with the latter they guess'd the Name. To prove this *Martial*, in his first Book of Epigrams, says,

Naevia

cent Mirth and Pleasure. Banish, my Friends, this barbarous Practice, and abstain from such bloody Contentions, while you partake of the Blessings of peaceable Bacchus. Swords and Scymeters have no Affinity with Feasts, and the Illuminations used on these Occasions. Put an End to such a shameful Noise, and let every one take his Place again at the Table. Are you desirous that I should drink my Share of your strong Falernian Wine, let the Brother of Megilla inform me, by what Arrow it is he has been so happily wounded? — Do you refuse to name her? I assure you, I'll drink on no other Terms. Whoever she be, who has made you her Captive, 'tis an honourable Captivity. Your Mistress is worthy of the Passion you have for her. But come, who is she? You may safely trust your Secret with one, who will faithfully keep it.—Ah, unhappy Youth! what do you tell me? Into what an Abyss of Misery are you plunged? Sure you deserved a better Fate! What Inchantress, what Magician, with all the Power of his Charms; Nay, what Deity is capable to give you Assistance in this unhappy Situation? Scarce is it in the Power of Pegasus himself to rescue you from this frightful Chimera, who keeps you in her Chains.

N O T E S.

Naevia sex Cyathis, septem Justina bibatur,

*Quinque Lycas, Lyde quatuor, Ida tribus;
Omnis ab infuso numeretur amica Falerno.*

19. *Charibdi.*] *Charibdis* is a frightful Whirlpool in the Streights of Sicily, which drew in with a vast Force the Water for a great Way round it, and swallowed up such Ships as came within its Reach. Opposite to it, on the same Streights, there was another Vortex named *Scylla*, and Mariners, while they endeavoured to avoid one, were often in Danger of being devoured by the other.

21. *Theffalis.*] *Theffaly* was a Region of Greece, lying eastward, and bounded by *Macedonia*, *Albania*, *Achaia*, and the *Ægean Sea*. It afforded great Plenty of poisonous Herbs, fit for the Purpose here spoken of.

24. *Pegasus.*] A Horse with Wings, sprung from the Blood of *Medusa*, when her Head was cut off by *Perseus*. He was called *Pegasus*, from *πηγὴ*, *fons*, because he came into Life near a Fountain, in the Place inhabited by the *Gorgons*. This Horse, as soon

as he came into Being, flew to Mount *Helicon*; where striking a Stone with his Hoof, he opened a Fountain, which from thence was called *Hippocrene*, that is, *The Horse's Fountain*, quasi *ἵππου κρήνη*. Afterwards he was found by *Bellerophon*, who, at that Time, was making ready for an Expedition against the *Chimæra*. Last of all, he was translated into Heaven, and there made a Constellation.

24. *Chimæra.*] The *Chimæra*, according to Mythologists, was a Monster that ravished *Lysbia*; she had the Head of a Lion, the Body of a Goat, and a Serpent's Tail. *Bellerophon* the Son of *Glaucus* King of *Corinth* had got the Province of delivering the Country from her. The Enterprize was dangerous and above his Strength. Nevertheless he had the better of this Monster, by the Aid of *Neptune*, who gave him *Pegasus*, that winged Horse famed by the Nation of Poets. *Horace* mentions here only *Pegasus*, who was no more than the Instrument of this Atchievement; but both the God and the Hero must be consider'd, who were the Performers, without which the Reasoning must appear

O D E XXVIII.

The Poet in this Ode uses the Form of a Dialogue, in which he ridicules Pythagoras's Doctrine of the Transmigration of Souls, and recommends the Care of burying the Dead. He introduces a Mariner observing, that Archytas, notwithstanding his vast Progress in natural Knowledge, was yet cut off by Death, and his Body destitute of the Rite of Sepulture. Archytas

Inter NAUTAM et UMBRAM ARCHYTÆ
DIALOGUS.

TE maris & terræ, numeroque carentis arenæ
Menforem cohibent, Archyta,
Pulveris exigui prope littus parva Matinum
Munera : nec quidquam tibi prodest
Aërias tentâsse domos, animoque rotundum
Percurrisse polum, morituro.
Occidit & Pelopis genitor conviva Deorum,
Tithonusque remotus in auras,
Et Jovis arcanis Minos admissus : habentque
Tartara Panthoiden, iterùm Orco

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Demissum ;

O R D O.

O Archyta, parva munera exigui pulveris prope littus Matinum, cohibent te menforem maris et terræ, arenæque carentis numero : nec quidquam prodest tibi morituro tentasse domos aërias, animoque percurrisse polum rotundum.

ARCHYTAS.

Sic et occidit Tantalus genitor Pelopis, conviva Deorum, Tithonusque remotus in auras, et Minos admissus arcanis Jovis. Tartaraque habent Panthoiden iterum

N O T E S.

appear defective. The Age wherein Horace wrote, these Fables were so well known, that one Circumstance only brought to View all the rest. That Prince was not long after called *Hipponus*. The Death of *Bellerophon*, who kill'd him, was the Occasion of changing his first Name, and obliged him to quit his Country for Protection from *Pretuso* King of *Argos*.

2. *Archyta*.] He was born at *Tarentum*, a

City of *Italy*, being an excellent Philosopher and Geometer. There is still extant an Epistle of the celebrated *Plato* directed to him.

3. *Matinum*.] The *Matini* are a People of *Apulia* in the Confines of *Lucania*, whose Country abounds with Flowers fit for Bees to feed upon.

7. *Pelopis genitor*.] *Tantalus*, King of *Phrygia*, who, entertaining the Gods at a Banquet,

ODE XXVIII.

Archytas answers, that the Stroke of Death is what none can avoid; even the greatest have been conquer'd by it, and all must submit to it one Time or other. He therefore recommends to him the Care of his Interment, acquaints him with the Blessings Jupiter will bestow upon him for so pious an Action, and the Evils that shall overtake him if he neglected it.

A DIALOGUE between a MARINER and the GHOST of ARCHYTAS.

Mariner. ARCHYTAS, thou who measured the Earth and the Sea, and did count the Grains of Sand, that are infinite in Number, now you lie extended near the Matinian Shoar, covered only with a small Quantity of Earth. Nor is it of any Service to you, who wert soon to die, that you penetrated into the heavenly Mansions, and by a vast and comprehensive Genius extended your Views from the one Pole to the other.

Archytas. What then, did not the Father of Pelops die, notwithstanding his Admission to the Table of the Gods? Even Tython was translated into the aërial Mansions; and Minos, who had been privy to the secret Designs of Jupiter.

Pytha-

NOTES.

Banquet, that he might make Experiment of their Divinity, placed before them the Body of his Son *Pelops*, not doubting but they would recall him to Life again, were they really Gods. All the other Gods disdain to partake of this horrid Banquet, *Ceres* only eat his right Shoulder: wherefore *Jupiter*, when he restored him to Life, gave him a Shoulder of Ivory in the Place of it, and thrust his Father, the Author of so barbarous an Action, into Hell, where being placed up to the Chin in Water, and having Apples hung before his Lips, was yet tortured with perpetual Thirst and Hunger; the Waters subsiding as soon as he attempted to drink, and the Apples flying off when he endeavoured to catch at them,

8. *Titonusque.*] The Son of *Laomedon*, King of the *Trojans*. With whom *Aurora* falling in Love, carried him away by Force, and conveyed him in her Chariot to *Æthiopia*. Having demanded of *Aurora* a very long Life, he is feigned, by some, to have been transformed into a Grasshopper; and by others, to have wore away by continual old Age, till at last he vanished as Smoke.

10. *Panthoiden.*] *Pythagoras*, a Philosopher of *Samos*, and Son to *Minesarchus*; who, having travelled through several Countries from a Desire of Knowledge, and, upon his Return, finding the Government of *Samos* usurped by the Tyrant *Polycrates*, departed into *Italy*, and taught Philosophy there, about the Time that *Tullus Hostilius* reigned

Demissum ; quamvis, clypeo Trojana refixo
 Tempora testatus, nihil ultra
 Nervos atque cutem morti concesserat atræ ;
 Judice te, non sordidus auctor
 Naturæ verique. sed omnes una manet nox,
 Et calcanda semel via lethi.
 Dant alios Furiae torvo spectacula Marti :
 Exitio est avidum mare nautis :
 Mistra senum ac juvenum densantur funera : nullum
 Sæva caput Proserpina fugit
 Me quoque devexi rapidus comes Orionis
 Illyricis Notus obruit undis.
 At tu, nauta, vagæ ne parce malignus arenæ
 Ossibus & capiti inhumato
 Particulam dare. sic, quodcunque minabitur Euris
 Fluctibus Hesperiiis, Venusinæ
 Plectantur silvæ, te sospite ; multaque merces,
 Unde potest, tibi defluat æquo
 Ab Jove, Neptunoque sacri custode Tarenti.
 Negligis immeritis nocituram
 Postmodo te natis fraudem committere forsân.
 Debita jura vicesque superbæ
 Te maneant ipsum : precibus non linquar inultis ;
 Teque piacula nulla solvent.
 Quamquam festinas, non est mora longa ; licebit
 Injecto ter pulvere curras.

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35

O D E

O R D O.

demissum Orco ; quamvis, testatus tempora Trojana ex clypeo refixo concesserat atræ morti nihil ultra nervos atque cutem ; te judice, auctor non sordidus naturæ, verique. Sed una nox manet omnes, et via lethi semel calcanda est.

Furiae dant alios spectacula torvo Marti : mare est exitio avidis nautis : mistra funera senum ac juvenum densantur : sæva Proserpina fugit nullum caput. Notus rapidus comes devexi Orionis obruit me quoque Illyricis undis. At tu, O nauta, ne malignus parce dare particulam vagæ arenæ ossibus & capiti

meo inhumato. Sic, quodcunque Euris minabitur fluctibus Hesperiiis, silvæ Venusinæ plectantur, te sospite : multaque merces, unde potest, defluat tibi ab Jove æquo, Neptunoque custode sacri Tarenti.

Forsan tu negligis committere fraudem nocituram postmodo te natis immeritis : Debita jura vicesque superbæ maneant te ipsum. Non linquar precibus inultis ; piaculaque nulla solvent te. Quamquam festinas, mora non est longa : licebit ut curras pulvere ter in me injecto.

N O T E S.

reigned in Rome. He was the first who taught the Transmigration of Souls ; and, to persuade his Followers of the Truth of it, affirmed that he remembered himself to have inhabited several human Bodies, as that of *Æthaliles*, *Hermotimus*, and *Eu-*

phorbus, the Son of *Panthous*.

10, 11. *Iterum Orco demissum.*] To wit, first, when he was *Euphorbus*, and then when he was *Pythagoras*, which are the only two *Horace* makes mention of here.

20. *Proserpina.*] The Daughter of *Jupiter*

Pythagoras is also in the infernal Regions, into which he has again been precipitated, tho' by his Shield, taken from the Temple, he proved himself to be *Euphorbus*, who served at the Siege of *Troy*, and that he had yielded nothing to Death but his Nerves and Skin: *Even this Pythagoras is no more*, yet he in your own Judgment was no mean Proficient in the Knowledge of Nature and Morality. In fine, one eternal Night awaits us all, and we must once tread the Path of Death. The Furies make Use of some to give Diversion to the stern God of War: The insatiable Sea proves the Destruction of Mariners; neither Old nor Young are exempt from the Grave, whose Funerals increase every Day; nor shall so much as one escape falling into the Hands of inexorable *Proserpine*, *No wonder then that I have fallen as well as others*; the rapid South-wind, that accompanies the setting of *Orion*, hath buried me in the *Illyrian Waves*. But you, *Mariner*, be not so cruel as to refuse to cover my Bones and Head, with a small Quantity of Earth, that I ye thus exposed without Burial. On this Condition may the East-wind, which threatens such Destruction to the *Hesperian Waves*, discharge all its Fury on the *Venusian Forests* without doing you any Harm; and may great Riches from all Quarters flow in upon you by the Favour of *Jupiter*, and *Neptune* the Guardian of *Tarentum*. But if you make light of committing such a Crime, and presume, that the Punishment of your Impiety will only reach your innocent Children; may Vengeance due and the same disdainful Treatment come home upon yourself. Nor shall my Imprecations be in vain, no Sacrifices will save you from the Fury of the avenging Gods. Once more, whatever Haste you are in, consider it will not stop you long to throw three Handfuls of Earth upon me, and then you may proceed on your Voyage.

ODE

NOTES

Proserpine and *Ceres*, and Wife of *Pluto*, whom he stole, and carried away with him out of *Sicily*. She was thought to cut the Hair from off those who were about to die; till that was done, the Soul could not be separated from the Body.

21. *Orionis*.] He was a famous Hunter, and being wounded by *Diana*, was at last translated into Heaven, and placed not far from the Constellation *Taurus*. Its rising and setting is attended with dangerous Tempests, whence it is called by *Virgil*, *Nimbosus Orion*; and here it is given for a Companion to the South, a stormy and boisterous Wind.

26. *Venusina*.] *Venusium* was a City of *Apulia*, where *Horace* was born, not far from the Territories of *Lucania* in *Italy*.

29. *Custode Taranti*.] *Tarentum* was built by *Neptune's* Son, when he was looked on as the tutelary Deity of that City, and was religiously worshipped in it.

36. *Injeto ter pulvere*.] Among the *Romans*, Passengers were obliged to throw three Handfuls of Earth upon any Corpse they saw unburied; and whoever neglected this religious Act, were obliged to expiate their Crime, by offering a Sow every Year to *Ceres*.

ODE XXIX.

Horace here speaks of an Expedition of Ælius Largus, who, in the tenth Consulate of Augustus, in the Year of the City 729, headed an Army against the Arabs. Hence we see, that this Ode was composed about the End of the forty first or Beginning of the forty second Year of our Poet's Age, some Months before the 24th Ode. The Expedition that Horace here mentions, was far from being successful; for no sooner was it enterprized, than abandoned. Largus at first met with no great Opposition. But the Heats and Dews produced an extraordinary Malady, which

AD ICCIUM.

ICCI, beatis nunc Arabum invides

Gazis; & acrem militiam paras

Non antè devictis Sabææ

Regibus; horribilique Medo

Nectis catenas. quæ tibi virginum,

Sponso necato, barbara serviet?

Puer quis ex aulâ capillis

Ad cyathum statuetur unctis,

Doctus sagittas tendere Sericas

Arcu paterno? quis neget arduis

Pronos relabi posse rivos

Montibus, & Tiberim reverti;

Cùm tu coemptos undique nobiles

Libros

O R D O.

O Icci, nunc invides beatis gazis Arabum; et paras acrem militiam regibus Sabææ non antè devictis, nectisque catenas Medo horribili. Quæ barbara virginum, sponso suo necato, serviet tibi? Quis puer ex aula regia unctis	capillis statuetur ad ministrandum tibi cyathum, doctus tendere sagittas Sericas arcu paterno? Quis neget rivos pronos posse relabi arduis montibus, et Tiberim posse reverti: cum tu pollicitus meliora tendis mutare nobiles
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NOTES.

1. Icci.] This Iccius was a Philosopher, and the Friend of Horace. He went in the Army sent by Augustus against the Arabians, under the Conduct of Ælius Largus.

1. Arabum.] Arabia is a Region of a very large Extent in Asia. It is bounded on the West by Ægypt and the Red-Sea, on the East by Persia; to the South it has the Ocean,

ODE XXIX.

which seized them in the Head, and dried it up to such a Degree, that in a little Time the most of them died of it. And in those, whose Constitutions were strongest, the Malady from their Head fell down to their Thighs, for which there was no Remedy but drinking of Wine and Oil, and then with those rubbing themselves. But as the Country afforded neither the one nor the other, and the Army in Want of Provisions, the Distemper swept off vast Numbers of them. The Enemy attacking them in this Distress soon repulsed them.

TO ICCIUS.

MY dear Iccius, you seem desirous of possessing the Riches of the happy Arabia, and are preparing to carry on a bloody War against the Kings of the Sabæans, who have never yet been conquered; yea, you are projecting nothing less than to reduce the formidable Medes to a State of Slavery. What young Lady of that barbarous Nation will you retain as your Slave, after having put her Husband to Death? What Youth of Quality, with his perfum'd Hair, and instructed in the dexterous Management of the Bow, † will wait on you at Table? Who will henceforth question, that the Rivers descending from the highest Mountains, may rise up thither again, and the Tiber run back towards his Source, when *he* hears you intend to change for Arms the fine Works of the learned Panætius, which you had collected from all Quarters with so much Care and Cost, and

† Will be appointed to the Cup.

to

NOTES.

Ocean, and to the North *Judæa*. It is divided into three Parts, called *Arabia Deserta*, *Petrea*, and *Felix*.

2. *Gaza*.] A Persian Word, signifying a Treasure, properly a great one.

3. *Sabææ*.] The Sabeans were a People of *Arabia Felix*. Although several other Parts of *Arabia* had been conquered by the Romans, yet they had never penetrated so far as *Sabæa*, it being a distant and very remote Region.

9. *Sericas*.] The Seres were a People of *India*, whose chief Weapon was the Bow.

14. *Panæti*.] *Panætius* was a Stoick Philosopher, born in the Isle of *Rhodes*. He wrote several Books *de Officiis*, which were imitated by *Cicero*. He had a very large Share in the Esteem of *Scipio Africanus*.

14. *Socraticam domum*.] The Philosophers who were educated in the School of *Socrates*. This *Socrates* was the Son of a Statuary at *Athens*, and applied himself chiefly to the Study of moral Philosophy. Being accused of want of Regard to the Gods, he was condemned to drink a Cup of Poison; which, conscious of his own Innocence, he

Libros Panætî, Socraticam & domum
Mutare loricis Iberis,
Pollicitus meliora, tendis ?

15

O R D O.

libros Panæti undique coemptos, et Socraticam domum, loricis Iberis ?

O D E XXX.

This Ode, notwithstanding its Brevity, has its Merit. The second Stanza has a great Flow of Images and Poetry in it : Nor is it possible to give to Venus finer or more modest Attendants than what she has here. It is conjectured

A D V E N E R E M.

O VENUS, regina Cnidi Paphique,
Sperne dilectam Cypron, & vocantis
Thure te multo Glyceræ decoram
Transfer in ædem.
Fervidus tecum puer, & solutis
Gratiæ zonis, properentque Nymphæ,
Et parum comis sine te Juventas,
Mercuriusque.

O R D O.

O Venus, regina Cnidi Paphique, sperne | vidus puer, et Gratiæ zonis solutis, Nym-
dilectam Cypron, & transfer te in decoram | phæque properent tecum, et Juventas parum
ædem Glyceræ vocantis te multo thure. Fer- | comis sine te, Mercuriusque.

N O T E S.

1. *Cnidi.*] *Cnidus* is a City of *Asia Minor*, Island *Cyprus*, lying between *Cilicia* and *Syria*. In this City, *Venus* had the greatest Honours paid her, and was in a Manner under the Name of *Caria*.
2. *Paphique.*] *Paphus* was a City of the Queen of it.

to † quit the School of Socrates for that of Mars? ‡ How contrary is this to your Promises, and our Hopes of you?

† Change the House of Socrates for Spanish Coats of Mail.

‡ Having promis'd better Things.

NOTES.

did with the greatest Intrepidity and Resolution.

15. *Iberis*.] The *Spaniards* are called *Iberi*, from the River *Ibeus*, now *Ebro*; which, taking its Rise in *Old Castile*, and

running through *Catalonia*, empties itself into the *Mediterranean Sea*. The *Spaniards* in those Days were very dextrous in tempering Metal, and polishing Armour.

ODE XXX.

jectured with a good deal of Probability that this Ode was composed in the Year of the City 734 or in 735. We have already spoken of Paphos and Cyprus. Who this Glycera was is uncertain.

TO VENUS.

VENUS, Queen of Cnidus and Paphos, abandon for a Moment your beloved Cyprus, and transport yourself into the Chapel of Glycera, which she has adorned for the Celebration of your Solemnities, and where she invokes you by a Sacrifice of Incense; come attended with the wanton God of Love, and the Graces with their Zones untied; let the Nymphs and Mercury make a Part of your Train, with Youth, who is seldom agreeable but when in your Company.

NOTES.

7. *Juventas*.] The Goddess of Youth. *Hebe* was likewise named by the Greeks *Ἥβη*, *pubertas*: She is feigned to have been the Wife of *Hercules*.

6. *Gratiæ*.] To moderate the passionate and quick Sallies of the little winged God, they associate the Graces with him, and must have him make his Appearance even in their Dress: That is, the Festival must be kept with a great deal of Decorum and Modesty. *Solutis Gratiæ zonis*, must then

be of the same Import with *Gratiæ decentes* in the Ode *Solvitur acris hyems*. In representing the Graces dressed, they describe them neither with Belts nor Clasps, but left their Dress to flow at the Pleasure of the Winds. I have spoken of these Deities on the Ode *Quantum distet ab Inacho*.

8. *Mercuriusque*.] He who first taught Mankind the Use of Speech. He is here added as one of the Companions of *Venus*, because Love usually inspires us with Eloquence.

O D E XXXI.

This Ode would appear somewhat considerable, as to what the Subject might furnish. In the Year 726 Octavius dedicated to Apollo the Temple and Library which he had built in his Palace on Mount Palatine. The same Year he concluded the Lustrum, or Survey of the Roman Citizens, and received the honourable Title of Prince of the Senate. These three Events afforded a noble Theme for a Poem. I know not if Horace composed on that Occasion any other Piece besides those which are handed down to us. Be that as it will, he restricts himself in this Ode to Prayers
and

AD APOLLINEM.

Q U I D dedicatum poscit Apollinem
 Vates? quid orat, de paterâ novum
 Fundens liquorem? non opimas
 Sardiniae segetes feracis
 Non aestuosae grata Calabriae
 Armenta; non aurum, aut ebur Indicum;
 Non rura, quae Liris quietâ
 Mordet aquâ taciturnus amnis.
 Premant Calenâ falce, quibus dedit
 Fortuna vitem: dives & aureis
 Mercator exsiccat culullis
 Vina Syrâ reparata merce,
 Dis carus ipsis, quippe ter & quater
 Anno revisens æquor Atlanticum
 Impunè. me pascunt olivæ,
 Me cichorea, levesque malvæ.

Frui

O R D O.

<i>Quid vates poscit dedicatum Apollinem?</i> <i>Quid orat, fundens novum liquorem de patera?</i> <i>non poscit segetes opimas Sardiniae feracis:</i> <i>non grata armenta aestuosae Calabriae: non</i> <i>aurum, aut ebur Indicum, non rura, quae Li-</i> <i>ris taciturnus amnis mordet aquâ quietâ.</i> <i>in quibus fortuna dedit vitem, premant eam</i>	<i>Calena falce; & dives mercator, carus Diis</i> <i>ipsis, quippe ter et quater anno impune revisens</i> <i>æquor Atlanticum, exsiccat vina reparata</i> <i>Syra merce culullis aureis.</i> <i>Olivæ pascunt me, cichorea quoque, leves-</i> <i>que malvæ pascunt me.</i>
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N O T E S.

1. *Dedicatum.*] In the Year of the City | by the Assistance of Apollo, erected and de-
 726, Augustus Cæsar, having overcome An- | dicated a Temple to him on Mount Palatine.
 tony and Cleopatra, chiefly, as he thought, | 14. *Sardiniae.*] Sardinia is an Island on
 the

ODE XXXI.

and Wishes relating his own particular Interest ; and one may venture to say, that when the Ode is considered in this View, it is far from being unworthy our Esteem. In it we find Abundance of Morality and Criticism, which serve to discover to us the Vanity of our Wishes, and the Unprofitableness of our Hurry and Bustle in Business. The Avaritious and the Ambitious can't satisfy themselves with that which our Poet here prays for ; but Reason and Nature have but few Wants, whereas Avarice never ceases creating new ones.

TO APOLLO.

WHAT does the Poet ask of Apollo on the Day of the Dedication of his Temple? What does he expect from his Libation of new Wine on this extraordinary Occasion? *He does not covet the Corn of Sardinia, so justly famous for plentiful Crops ; nor the fine Cattle which feed on the Plains of the scorching Calabria. He has no Desire to possess the Gold or Ivory of India ; nor has he set his Heart upon the Fields which gentle Liris saps with its Waters, that glide insensibly along. Let those on whom Fortune has bestow'd the Vines that grow round the City of Cales, † take Care to cultivate them. Let the rich Merchant, who by Heaven's Indulgence makes every Year three or four Voyages to the Atlantic Sea, and returns in Safety, drink out of his golden Cups the Wine which he has received in Exchange for the Goods he brings from Syria. As for me, I can live with Pleasure upon Olives, Chicory, and wholesome Mallows. All therefore*

† *Prune them with a Calenian Hook,*

NOTES.

the Coast of *Italy*, and separated from *Corfica* by a narrow Streight. The Soil of it is very fertile.

5. *Calabriæ.* This is one of the extreme Regions of *Italy*, and Part of the now Kingdom of *Naples*. It abounds in Pasture.

6. *Indicum.*] *India* was a Kingdom of very large Extent in *Asia*, lying about the Rivers *Indus* and *Ganges*. It was rich in

Gold, Ivory, Gems, and Spices.

7. *Liris.*] A River in *Italy*, remarkable for its smooth and gentle Current. It separated *Latium* from *Campania*, and the Country of the *Samnites*. At this Day it obtains the Name of *Gangliana*.

14. *Æquor Atlanticum.*] The *African* Sea along the Coast of *Mauritania*, where Mount *Atlas* stands.

17. *Frui*

Frui paratis & valido mihi,
 Latoë, dones, &, precor, integrâ
 Cum mente; nec turpem senectam
 Degere, nec citharâ carentem.

O R D O.

*O Latoë, precor ut dones mihi valido, et frui | nec turpem, nec carentem citharâ.
 paratis cum integra mente, et degere senectam |*

N O T E S.

17. *Frui paratis.*] Most Men are ever | nefs, to be for ever hoarding. *Horace*, who
 so unsatiable in making it their great Busi- | knew how to be contented with a little, was

O D E XXXII.

*Augustus does Horace the Honour to cast his Eyes on him to make the
 secular Hymn; this was in some Sort declaring him the best Lyrick Poet
 of the Age. Horace, very sensible of the great Honour conferred upon
 him,*

AD LYRAM.

POSCIMUS, si quid vacui sub umbrâ
 Lufimus tecum; quod & hunc in annum
 Vivat & plures, age, dic Latinum,
 Barbite, carmen,
 Lesbio primùm modulate civi:
 Qui ferox bello, tamen inter arma,
 Sive jactatam religârat udo
 Littore navim;
 Liberum, & Musas, Veneremque, & illi
 Sempër hærentem puerum canebat
 Et Lycum nigris oculis nigroque
 Crine decorum.

O R D O.

*O barbite poscimus, si vacui lufimus quid | garat navim jactatam in udo littore, canebat
 tecum sub umbra, age, dic Latinum carmen, | Liberum, & Musas, Veneremque et puerum
 quod vivat et in hunc annum, et plures: | semper hærentem illi; & Lycum decorum nigris
 barbite inquam primum modulate Lesbio civi, | oculis, nigroque crine.*

N O T E S.

2. *Quid hunc in annum.*] This with *lufimus* makes a pretty Contrast. *Horace* looks
 on

therefore that I ask of thee, *Apollo*, is, that I may enjoy the *Little* that I have in perfect Health; let me be sound in Body, and in Mind; let me live with Honour when old, and enjoy the innocent Pleasures of *Poetry and Music*, as long as I live.

N O T E S.

only concern'd how to enjoy it; he laid hold immediately on the present Happiness, and allowed others to run all their Life after an imaginary Bliss. Nothing is more rational than this which our Poet here demands. Every Man who knows not to be happy with a Competency, is not to be pitied, as he

has Happiness in his Hands, but will not enjoy it.

19. *Nec citharâ carentem.*] To preserve in old Age a Taste and Liking for Music and Poetry, is a very great, but rare Blessing.

O D E XXXII.

him, and that he might the better answer the Choice of so great a Prince, addresses himself here to his Harp, and desires the Assistance he wanted on this Occasion.

T O his H A R P.

I F ever, at my leisure Hours, under a sweet delightful Shade I have sung any Odes in Concert with you, I pray, my Harp, you will now assist me in composing one in Latin, that may be worthy of Immortality. You first was tun'd and touch'd by *Alceus*, the celebrated *Alceus*, renown'd for Arms; who, whether he was in the Camp, or at his Moorings on the briny Shoar, never ceas'd after a Storm to sing of *Bacchus*, the *Muses*, *Venus*, and *Cupid* her inseparable Companion, and *Lycus* with his charming black Eyes, and lovely

N O T E S.

on what he has already done, as nothing in Comparison to what *Augustus* demands of him. Hitherto, says he, we have produced nothing but some merry Songs, which are attended with little or no other Effect, than of amusing us for some short Time: Now we must set about some more important Performance, that will deserve to be transmitted to latest Posterity. *Quod* refers to *carmen*, and not to *quid*, as some great Commentators would have it; for in the latter Case,

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it has not by much the Beauty nor Force of the former.

5. *Lesbio.*] *Alceus* was a Greek Poet, and said to be the first Inventor of lyric Poetry, which from him was called *Alcaic*. He was born at *Mytilene* the Metropolis of the Isle of *Lesbos*, in the *Ægean* Sea. He carried on a very considerable War with the *Athenians*; and expelled *Pittacus*, the Tyrant of *Mitylene*; excelling no less in military Discipline than Poetry.

14. *Tes-*

O decus Phœbi, & dapibus supremi
Grata testudo Jovis, ô laborum
Dulce lenimen, mihi cunque salve
Rite vocanti

15

O R D O.

O testudo, decus Phœbi, et grata dapibus su- | mibi quando cunque te rite vocanti.
premi Jovis, O dulce lenimen laborum, salve |

N O T E S.

14. *Testudo.*] Is a Kind of Fish that derives its Name from the large Shell it is covered

O D E XXXIII.

*He comforts Albius, who, being in Love with Glycere, had no reciprocal
Regard shewn him by her; he shews him that this was not his Fate alone,
but*

A D A L B I U M T I B U L L U M.

A L B I, ne doleas plûs nimio, memor
Immitis Glyceræ: Neu miserabiles
Decantes elegos, cur tibi junior
Læsâ præniteat fide.

Insignem tenui fronte Lycorida

5

Cyri torret amor: Cyrus in asperam

Declinat Pholoen: sed priûs Appulis

Jungentur capreæ lupis,

Quàm turpi Pholoe peccet adultero.

Sic visum Veneri; cui placet impares

10

Formas atque animos sub juga ahenea

Sævo mittere cum joco.

Ipsum me, melior cùm peteret Venus,

Gratâ

O R D O.

O Albi, ne doleas plûs nimio; memor im- | loen: sed capreæ jungentur lupis Appulis,
mitis Glyceræ: neu decantes miserabiles elegos, | priusquam Pholoe peccet turpi adultero. Sic
cur junior, læsa illius fide, præniteat tibi. | visum est Veneri; cui placet mittere impares
Amor Cyri torret Lycorida insignem fronte te- | formas atque animos sub juga ahenea cum sævo
nui: Cyrus autem declinat in asperam Pho- | joco.

N O T E S.

1. *Albi.*] This is the same with the Poet | Elegies still remaining, which are of an ex-
Tibullus, of whom we have four Books of | quisite Taste. He died much about the
same

lovely black Hair. O thou, *my dear Lyre*, who art the Ornament of Apollo, and so acceptable at the Table of Jove, who so agreeably sweetnest the most painful Toils, be propitious to me, whenever I invoke your kind Assistance, *but especially on this great and solemn Occasion.*

N O T E S.

vered with ; in Latin, *Testa*. Of the Shell of the Tortoise, *Mercury* is reported to have made a Harp, having added Strings to it, which, by reason of the Concavity of the Shell, when struck, sent forth a very pleasant Sound.
15. *Salve.*] i. e. Fave mihi te vocanti quocumque te rite vocabo,

O D E XXXIII.

but that of a great many others : Venus taking a Pleasure sometimes to inspire us with the Love of those who already have their Hearts otherwise engaged.

TO ALBIUS TIBULLUS.

BE not too much dejected with Grief, Albius, when you reflect upon the harsh Treatment you meet with from cruel Glycera ; nor repeat mournful Elegies, because that treacherous Woman has broke her Promise, and preferr'd the Addresses of a younger Lover. The charming Lycoris, so distinguished for her lovely Forehead, is passionately in Love with Cyrus, while Cyrus burns for the inexorable Pholoe ; but sooner shall the Goats join with the ravenous Wolves of Apulia, than Pholoe yield to so vile an Adulterer. Such is the Will of Venus, who sometimes takes a cruel Pleasure in bringing under her brazen Yoke, Persons and Hearts of different Inclinations. I myself, tho' beloved by a kinder Mistress, yet could not get rid of the

N O T E S.

same Time with the Poet *Virgil*.

2. *Immitis Glycerea.*] This was no doubt the same *Glycere* Horace was in Love with, who was no Rival to *Tibullus*, he being in Love with some other Person, when *Horace* was engaged in that Amour. From this we may learn, that a great many of *Tibullus's* Works must be lost, seeing in the Pieces of his that still remain, he makes no mention of *Glycere*, nor of the strict Amity that subsisted between him and the Poet *Horace*.

7. *Pholoe.*] By an Elegy which we

have of *Tibullus's* to this *Pholoe*, we may understand, that she was of an Humour not at all agreeable to her Gallants: For, in speaking of her to one of his Friends, whom she had treated with such Rigour and Disdain as occasioned his Death, he tells her,

Oderunt Pholoe moneo fastidia divi ;

Nec prodest sanctis tura dedisse focis.

Pholoe, I warn you, that the Disdain wherewith you treat your Lovers displeases the Gods ; and so long as you continue to be cruel, it is in vain for you to offer Incense.

O 2

1. *Parca*

Gratâ detinuit compede Myrtale
 Libertina, fretis acrior Adriæ
 Curvantis Calabros sinus.

15

O R D O.

*Myrtale libertina, acrior fretis Adriæ cur- | pede, cum melior Venus me peteret.
 vantis sinus Calabros, detinuit meipsum com- |*

O D E XXXIV.

He accuses himself, that led aside by the Epicurean Philosophy, he had neglected the Worship of the Deity; takes Notice of those amazing Instances of Power that evidence his Superintendence of the Universe; and acknowledges

A D S E I P S U M.

PARCUS Deorum cultor & infrequens,

Insanientis dum sapientiæ

Consultus erro; nunc retrorsum

Vela dare, atque iterare cursus

Cogor relictos. namque Diespiter

Igni corusco nubila dividens

Plerumque, per purum tonantes

Egit equos volucremque currum;

Quo bruta tellus, & vaga flumina,

Quo Styx, & invisi horrida Tænari

Sedes, Atlanteusque finis

Concutitur. valet ima summis

Mutare

O R D O.

Parcus equidem et infrequens fui cultor Deorum, dum consultus insanientis sapientiæ erro; nunc vero cogor retrorsum dare vela, atque iterare cursus relictos. Namque Diespiter dividens nubila igni corusco, plerumque egit

equos tonantes volucremque currum per purum: quo bruta tellus, et vaga flumina. quo Styx & horrida sedes invisi Tænari, At anteusque finis concutitur. Deus valet

N O T E S.

1. *Parcus & infrequens.*] The Epicureans denied the Being of the Gods, and only conformed externally and with Grimace to Religion, which the Credulity of the People only had established. This is what gave Occasion to the Words *Parcus & infrequens*. Whatever one does contrary to his Sentiments, and what is purely Ceremony, is done but superficially, i. e. *Parce*, or at least doth

it as seldom as he can: *Id est, infrequenter.*

2. *Insanientis sapientiæ.*] The Stoicks pronounced the Sentiments of Epicurus Madness, while the Epicureans thought them Wise. Horace hath very facetiously joined both the Terms, which seemingly destroy one another. Let me observe one thing more, which at the same Time serves for an Equivocation and Ambiguity; it is this, that

sa-

the pleasing Chains of that freed Slave Myrtale, whose Temper is more stormy than the Adriatick Sea, where it winds itself into Gulphs on the Coast of Calabria.

ODE XXXIV.

ledges that he is possessed of an absolute and uncontrouled Dominion, to exalt or depress whomsoever he pleases. When this Ode was composed is uncertain; some have thought on the Defeat of Antony and Cleopatra, tho' that's doubtful.

TO HIMSELF.

WHILE I gave myself up to the Errors of a frantic Philosophy, I neglected to render unto the Gods the Worship due to them. Now am I obliged to turn my Sails, and pursue the Course I but lately forsook; for Jupiter, dividing the Clouds with his rapid Lightning, drove his thundering Coursers and impetuous Chariot thro' a clear and serene Air; at which this sluggish Mass of Earth shook; at which the flowing Rivers were troubled; even Hell itself was astonished; and Atlas trembling from one End to the other confess'd his Omnipotence. God, if he pleases, can make high what is low; can depress the Great, and bring the Meanest out of their Ob-

NOTES.

sapientiae signifies both Wisdom and Philosophy; the *Epicureans* might have taken it in the first Sense, and the *Stoicks* in the latter. Thus both might find their Account in it.

5. *Diespiter.*] Jupiter, *quasi dei pater.*

10. *Styx.*] A celebrated River in Hell. An Oath by this was counted so sacred, that the Gods themselves would not violate it; and when they intended to make any of their Determinations irrevocable, they usually swore by this River.

10. *Tænari.*] *Tænarus* was a Promontory of *Laconia* in *Peloponnesus*, where there was to be seen a spacious Cave, through which *Hercules* is supposed to have returned from Hell, and to have brought *Cerberus* bound along with him to the upper Regions of Light. This was commonly thought to be the Jaws and Entrance of Hell, and therefore it is often made by the Poets to

stand for Hell itself.

11. *Atlanteus finis.*] The Antients were of Opinion that the World did not extend Westward beyond the *Atlantick Ocean*.

12. *Valet ima summis, &c.*] Here begins the unriddling of the whole Piece. The Poet, after he had for some Time perform'd the Actor, quits the Mask of *Stoicism*, and shews himself in his native Colours, i. e. an orthodox *Epicurean*. He acknowledges the Gods; he had no Mind of speaking otherwise; he allows them a Power of doing every Thing, provided they did not disturb their own Tranquillity, and left all Events to Fortune. It deserves to be further observed, that there is here a palpable Ambiguity in the Word *Deus*. The *Stoicks* must naturally refer this to *Diespiter*; but the only God capable of Action in the *Epicurean* Poets Idea of such a Being, is Nature herself, who, by her fortuitous Motion of Atoms,

Mutare, & insignem attenuat Deus,
Obscura promens : hinc apicem rapax
Fortuna cum stridore acuto
Sustulit ; hic posuisse gaudet.

15

O R D O.

*mutare ima summis, & attenuat insignem | lit apicem stridore acuto ; hic vero gaudet
promens obscura. Rapax fortuna hinc sustu- | posuisse.*

N O T E S.

comes, produces all the Occurrences in the | tare, admits of a double Entendre, since
Universe. This Expression *Ima summis mu-* | it contains this Meaning, *mutare imis sum-*
ma.

O D E XXXV.

*He acknowledges the great Power of Fortune, and that she is deservedly
had in the highest Veneration by all Nations ; prays to her for the Preser-
vation of Cæsar, who at that Time was forming a Design of making an
Expedition against the Britons. He then breaks forth into a Lamenta-*
tion,

AD FORTUNAM.

O Diva, gratum quæ regis Antium,
Præsens vel imo tollere de gradu
Mortale corpus, vel superbos
Vertere funeribus triumphos :
Te pauper ambit sollicitâ prece
Ruris colonus ; te dominam æquoris,
Quicumque Bithynâ laceffit
Carpathium pelagus carinâ.
Te Dacus asper, te profugi Scythæ,

5

Urbef-

O R D O.

*O Diva, quæ regis gratum Antium, præ- | Pauper colonus ruris ambit te sollicita prece :
sens vel tollere mortale corpus de imo gradu, | quicumque laceffit pelagus Carpathium carinâ
vel vertere superbos triumphos funeribus. | Bithynâ, ambit te dominam æquoris. Asper*

N O T E S.

1. *O Diva.*] Fortune is a great Divinity for an Epicurean. Paganism never forg'd so fantastical, so absolute, and so universal a Deity. She is the Spring of all Events. She unites all Men at her Altar. the Happy by Fear, and the Unhappy by Hope.

1. *Antium.*] *Antium* was a City belonging to the *Volsci*, situated on the Sea-Coast, in the same Place where there is now the City *Neptunium*, *Nettunio*. It was sacred to Fortune, who had a famous Temple in it.

6. *Te*

scurity ; but Fortune, guided by Caprice, removes with a mighty Pother the Crown from off the Head of one King, and puts it on the Head of another.

N O T E S.

ma. See the Remarks on Ode *Ibis Liburnis*. *Ausonius* has explained both these Thoughts in the following Verse of his 103d Epigram.

Et summa in imum vertit, & versa erigit.

16. *Gaudet.*] The whole Design and Force of the Ode is wrapt up in this one Word, and gives the last Blow to *Stoicism*. Fortune sovereignly determines all Things, and her Pleasure is the sole Director of all the Actions in the Universe.

O D E XXXV.

tion, on Account of the Miseries occasioned by the late civil War, and again addresses Fortune that she would extinguish all the remaining Seeds of it, and stir up the Romans to employ their Swords no longer against each other, but against their common Enemies.

TO FORTUNE.

O Goddess! thou who takest such a Pleasure to reign in the agreeable City of Antium; who canst either raise a Man from the lowest Station in which he can possibly be, to the highest Honours; or change the most splendid Triumphs of the greatest Princes into a mournful Funeral: The poor Country Swain with repeated Prayers courts your Favour and Assistance. The Sailor, who cuts the Carpathian Sea with a Bithynian Keel, acknowledges thee Mistress of the Main. The stern Dacians, the wandering Scythians, all Cities and Nations, the warlike Latins, and Mothers

N O T E S.

6. *Te Dominam æquoris.*] Horace makes Fortune here Sovereign of the Sea, as *Pindar* does in one of his Odes; this is the Reason they give her a Helm, to shew her Power over Navigation and Commerce.

7. *Bithyna.*] *Bithynia* was a Part of *Asia Minor*, and almost answers to that Part of *Natolia* which borders on the Canal of the *Black Sea*. The Forests of *Bithynia* and *Pentus* furnish excellent Wood for building Ships.

8. *Carpathium.*] An Island of the *Mediterranean Sea*, at the Extremity of the *Archipelago*, lying between *Rhodes* and *Crete*.

9. *Dacus.*] The *Daci* inhabited those Places which now go by the Names of *Wallachia*, *Transilvania*, and *Moldavia*. They were a fierce and barbarous People.

9. *Scythæ.*] A People inhabiting the North of *Asia*, now called *Tartarians*.

14. *Stans*

Urbesque, gentesque, & Latium ferox,
Regumque matres barbarorum, &
Purpurei metuunt tyranni.

10

Injurioso ne pede proruas
Stantem columnam; neu populus frequens

Ad arma cessantes, ad arma

15

Concitet, imperiumque frangat.

Te semper anteit sæva Necessitas,

Clavos trabales & cuneos manu

Gestans ahenâ; nec severus

Uncus abest, liquidumque plumbum.

20

Te Spes, & albo rara Fides colit

Velata panno, nec comitem abnegat,

Utcunque mutatâ potentes

Veste domos inimica linquis

At vulgus infidum, & meretrix retro

25

Perjura cedit: diffugiunt cadis

Cum sæce ficcatis amici,

Ferre jugum pariter dolosi.

Serves iturum Cæsarem in ultimos

Orbis Britannos, & juvenum recens

30

Examen Eois timendum

Partibus, Oceanoque rubro.

Eheu, cicatricum & sceleris pudet,

Fratrumque. quid nos dura refugimus

Ætas? quid intactum nefasti

35

Liquimus? unde manum juvenus

Metu

O R D O.

Dacus metuit te; profugi Scythæ, urbesque gentesque et Latium ferox, matresque regum barbarorum, et tyranni purpurei metuunt te.

Ne proruas pede injurioso columnam stantem; neu populus frequens concitet cessantes ad arma, ad arma, frangatque imperium. Sæva Necessitas, gestans clavos trabales et cuneos manu ahenâ, semper anteit te; nec severus uncus abest, liquidumq; plumbum. Spes colit te et rara Fides velata albo panno colit te, nec abnegat comitem, utcunq; inimica linquis domos potentes veste tua mutata. At vulgus

infidum, et meretrix perjura retro cedit: amici diffugiunt, cadis ficcatis cum sæce dolosi ferre jugum pariter.

O Fortuna serves Cæsarem iturum in Britannos ultimos terrarum; en serves recens examen juvenum timendum Eois partibus Oceanoque rubro.

Eheu, pudet cicatricum et sceleris, fratrumque. Quid nos dura ætas refugimus? Quid nos nefasti liquimus intactum? unde juvenus

N O T E S.

14. *Stantem columnam.*] This Column naturally represents the Republick rais'd by Augustus's Victories; and as it's Establishment was but new, Horace here insinuates to Augustus that it was the more liable to be

shaken in his Absence.

17. *Te semper anteit.*] This is a Description of a Picture of Fortune which was at Antium, or perhaps a Picture of her drawn by Horace's own Hand, than whom I question there

Mothers of Barbarian Kings ; yea, and the most exalted Monarchs clothed in Purple, are in fear of thee.

Pray in your Wrath overturn not the *Roman* Empire, which is now so firmly established ; nor suffer a Set of factious Men to stir up the People to Arms, who are now quiet *and peaceable* and thereby ruin the Empire. Cruel Necessity goes always before thee, carrying in her brazen Hands great Nails and Wedges, the tormenting Hook and * Plummets ; Hope, and Fidelity, so seldom to be met with *in this corrupt Age*, clothed in Robes of White, make a Part of thy Retinue, nor refuse to appear as your Companions, even tho' you change your gaudy Robe, and in Wrath abandon the Habitations of the Great. But the perfidious People and the faithless Courtezans retire. No sooner are our Casks empty, than our † false Friends disappear, without giving themselves the least Trouble to assist us to bear the Weight of the Disgraces that oppress us. I pray, O Goddess, that thou wouldst take Cæsar into thy Protection, who is designing an Expedition against the Britons, who inhabit the utmost Corners of the Earth. Take care also of our new-levied Troops, consisting of the Flower of our Youth, which are to carry the Terror of the *Roman* Name as far as the Extremities of the East, and all along the Borders of the Red Sea. Alas ! we're ashamed of our Crime, and that we should have shed the Blood of our Fellow Citizens. Unhappy Age of Iron that we are ! what Cruelties have we stuck at ? What Wickedness have we not committed ? In what Instance has the Fear of the Gods restrained our Youth *from Sacrilege* ? What Altars have they spared ? Do thou,

* Melted Lead. † See Note 27.

N O T E S.

there was a better Painter in his Day. Nothing can be more ingenious, and at the same Time more judicious. In this Picture you see *Necessity* marching before *Fortune*, as the Lictors march before the Consuls, carrying in her Hands great Spikes, Wedges, Hooks and Plummets, which *Fortune* makes the same Use of as the Consuls do of their Rods that are carried before them, to make their Orders executed. *Fortune* makes the same Use of *Necessity*, for all her Sentences are irrevocable, nor can any Thing ward off her Blows. *Fidelity* and *Hope* follow her, and accompany her every where, even there where she changes her gay Robes into mourning Robes.

V O L. I.

25. *At vulgus infidum, & meretrix.*] These are they who forsake *Fortune* when she's adverse, the Vulgar, the Courtezans, and the false Friends ; for such Cattle love only for Interest, and follow only the Favour of *Fortune*, but pay no Respect to Sincerity and Virtue. How natural is this Picture !

27. *Amici, ferre jugum pariter dolosi.*] All Friends don't draw back, only the False. *The Friends who will not bear the Yoke equally*, is the literal Meaning of the Words ; a Metaphor taken from Oxen tilling the Ground under the same Yoke.

30. *In ultimos orbis Britannos.*] In the Year of Rome, 727, the British Ambassadors

P

dors

Metu Deorum continuit? quibus
 Pepercit aris? ô utinam novâ
 Incude diffingas retusum in
 Massagetis Arabasque ferrum.

40

O R D O.

*continuit manus metu Deorum? Quibus aris | incude ferrum retusum in Massagetis Ara-
 pepercit? O Fortuna, utinam diffingas novâ | basque.*

N O T E S.

dors met *Augustus* at *Rimini* on his March | of Peace as he saw fit to impose on them.
 against them, and received such Conditions | 38. *O utinam.*] *Horace* prays Fortune that she

O D E XXXVI.

*Horace appears thro' all his Works to be a true Friend, as well as a
 good Poet, and the first of these two Qualities makes him as valuable as
 the second. With what Transport of Joy is he affected on the Return of
 Numida,*

AD POMPONIUM NUMIDAM.

ET thure & fidibus juvat
 Placare, & vituli sanguine debito
 Custodes Numidæ Deos:
 Qui nunc Hesperia sopes ab ultimâ,
 Caris multa sodalibus,
 Nulli plura tamen dividit oscula,
 Quàm dulci Lamia, memor
 Actæ non alio rege puertia,
 Mutatæque simul togæ.
 Cressâ ne careat pulchra dies notâ:
 Neu promptæ modus amphoræ,

5

10

Neu

O R D O.

*Juvat placare, et thure et fidibus, et debito | nulli quam dulci Lamia, memor pueritiæ
 sanguine vituli, Deos custodes Numidæ; qui, | actæ non alio rege, togæque simul mutatæ.
 nunc sopes reversus ab ultimâ Hesperia, di- | Ne pulchra dies careat Cressâ notâ: neu
 vidit multa oscula caris sodalibus, plura tamen | modus fit promptæ amphoræ,*

N O T E S.

3. *Numidæ.*] This Surname belonged | was probably given them on account of some
 to the Families of *Plotius* and *Emilius*. It | noble Atchievements, the Knowledge of
 which

thou, O Goddess, new temper our blunted Swords, *that we may use them with Success* against the *Massagetes* and *Arabians*, our cruel and implacable Enemies.

NOTES.

she would new-forge those Swords that had been stained with the Blood of the *Romans* in the Civil War, that they might be of Use against the Commonwealth ; for while they are polluted, they must be the Aversion of the Gods.

40. *Massagetæ*.] The *Massagetæ* were a People of *Scythia*, of which we have made mention before.

ODE XXXVI.

Numida, who in the Year of Rome 730, returned from Spain, after three Years Absence ? Sacrifices, Songs and Dances, are all made Use of to celebrate an Entertainment in which Friendship presides.

TO POMPONIUS NUMIDA.

I Will now with Pleasure sacrifice the Victim which I lately vowed, with Incense and Musick, to the tutelar Gods of Numida, who being returned in Safety from Spain, shares his Embraces among his dear Friends, but shews * a greater Respect to none than to his dearest Friend Lamias, with whom he remembers he passed his younger Years under the same Tutor, and that both put on the † *Toga Virilis* the same Day. Let us

* Gives more Kisses.

† Manly Gown.

NOTES.

which has escaped us.

4. *Hesperia ab ultima*.] The Name of *Hesperia* was given to all the western Part of Europe ; and seems to be derived from the Star *Hesperus*, which always accompanies the setting Sun ; or from a certain Person of that Name, the Son of *Atlas*, who reigned in those Parts. The simple Name *Hesperia*, or *Hesperia proxima*, seems to have been appropriated to Italy ; and *Hesperia ultima*, to Spain, as lying more to the West.

9. *Mutata togæ*.] They were not admitted to the *Toga virilis*, or manly Gown,

in our Poet's time, till they were full fifteen Years of Age. Under the Emperors they dispensed with one Year of this Period. The ordinary *Toga*, according to *Dionysius*, was a great Cloak of Woollen Stuff in the Form of a half Circle, which the *Romans* wore over their Tunic. There were different Kinds of them for Length, Colour and other Ornaments, to distinguish the several Ranks and Professions of Men among the *Romans*.

10. *Cressæ*.] The *Cretans* were the first who distinguished their unlucky Days, by black

Neu morem in Saliûm sit requies pedum :
 Neu multi Damalis meri
 Bassum Threiciâ vincat amyftide :
 Neu defint epulis rosæ,
 Neu vivax apium, neu breve lilium.
 Omnes in Damalin putres
 Deponent oculos : nec Damalis novo
 Divelletur adultero,
 Lascivis ederis ambitiosior.

15

20

O R D O.

*neu sit requies pedum in morem Saliûm : neu vivax apium, neu breve lilium. Omnes deponent
 Damalis bibax multi meri vincat Bassum amyftide Threiciâ : neu rosæ defint epulis, neu oculos putres in Damalin : nec Damalis divel-
 letur novo adultero, ambitiosior lascivis ederis.*

N O T E S.

black Marks, and their Fortunate by white. The Grecians have imitated this Custom ;

O D E XXXVII.

The Death of Cleopatra puts an End to the War between Augustus and Mark Antony. Of six Odes, which Horace composed on this Subject, this is the last, but not the less beautiful on that Account. His Genius is not weakened by its Productions, but maintains its Force to the very last. The great Success of Augustus gives him new Strength and Vigour ; the Poet and Hero triumph equally. The Character of the Queen of Egypt is a finish'd Piece, and her tragical Death is here represented in the most lively and natural Colours.

In the Month of August, from the Building of the City, 724, Octavius made himself Master of Alexandria, subdued all Egypt, and drove Antony and Cleopatra to the sad Necessity of laying violent Hands on themselves. This News was not heard at Rome till the Middle of September. And this is the nearest Date at which this Ode can be put. Horace was then in the thirty-fifth Year of his Age.

Here we have a palpable Proof of what I have asserted in the preceding Ode. I mean our Poet's constant Regard for the Person of Antony. 'Twas he that put Egypt and all the East under Arms against Octavius, and his Death delivered this Prince from a dangerous Rival, and put an End to the Civil Wars which for several Years had torn the Republick to Pieces. All our Poet's Indignation then should in all Probability have fallen on Antony, who

us count this one of our happy Days; let us take a hearty Glass, dance, and be merry. Let not that Toper Damalis fuddle Bassus, by drinking more large Bumpers than he. Let us neither want Roses, Parsley, nor Lillies, *to make us Garlands* at this agreeable Entertainment. The whole Company shall shew they have a great Affection for Damalis, but none shall be able to prevail with her to forsake her new Lover *Numida*, to whom she will be as constant as the Ivy to the Oak.

NOTES.

Custom; whence arose the Proverb, to mark a Day with White, the same as to testify some great Cause of rejoicing.

12. *Morem in Salium.*] The *Salii* were the Priests of *Mars*, who made their Processions by Singing and Dancing.

14. *Threicia amyside.*] The Term here used is Greek, and denotes a Manner of drinking usual with the *Thracians* in their Debauches; which was to drink off a large full Cup at one Draught.

ODE XXXVII.

who was no longer to be regarded, since he was in no Capacity of resenting it; notwithstanding he does not speak a Syllable of him. The Death of Cleopatra wholly ingrosses the Poet, this is the only Object that he proposes for the publick Joy. What could be the Motive of such a Procedure? That which naturally offers itself to the Reader in perusing this Ode, but what none of the Commentators have thoroughly examin'd. To canvass the Reasons of our Poet, we must shew the Circumstances of that Period in which he wrote. I have already hinted at some of them, which agree as well to this Piece as they do to others. Besides, Julius Antonius Son of the Triumvir had obtained his Pardon of Octavius, who endeavoured to win him over, and afterwards conferr'd on him several Favours. And possibly Octavius was very glad of having the treacherous Antony's Memory tenderly dealt with, that all the Odium might be turn'd on Cleopatra his Rival. What induces me to think thus is, that Octavius being on the Point of undertaking a War against Antony, that Princess having more of the Roman in her Sentiments, than what her Birth intitled her to, begg'd her Brother to forget the Ill-treatment which he had received from her unworthy Husband. In short, the Senate, as I have observed elsewhere, had given Horace the Precedent for the Moderation which he has observed, and the Glory of Octavius could suffer nothing by it. Propertius, in the sixth Elegy of his fourth Book, has treated the same Subject in the same Manner.

AD SODALES.

NUNC est bibendum, nunc pede libero

Pulsanda tellus: nunc Saliaribus

Ornare pulvinar Deorum

Tempus erat dapibus, sodales.

Antehac nefas depromere Cæcubum

Cellis avitis; dum Capitolio

Regina dementes ruinas,

Funus & imperio parabat,

Contaminato cum grege turpium

Morbo virorum, quidlibet impotens

Sperare, fortunæque dolci

Ebria sed minuit furorem

Vix una sospes navis ab ignibus:

Mentemque lymphatam Mareotico

Redegit in veros timores

Cæsar, ab Italiâ volentem

Remis adurgens, (accipiter velut

Molles columbas, aut leporem citus

Venator in campis nivalis

Æmoniaë) daret ut catenis

20
Fatale

O R D O.

O sodales, nunc est bibendum, nunc tellus
est pulsanda pede libero: nunc tempus erat or-
nare pulvinar Deorum dapibus Saliaribus.

Antehac nefas erat depromere Cæcubum vi-
num cellis avitis; dum Regina, cum grege
virorum turpium contaminato morbo, parabat
dementes ruinas Capitolio, et funus imperio; im-

potens sperare quidlibet, ebriaque fortuna dolci.

Sed una navis vix sospes ab ignibus minuit
furorem ejus: Cæsarque rededit mentem ejus
lymphatam vino Mareotico, in veros timores ad-
urgens remis illam volentem ab Italiâ (ve-
lut accipiter adurget molles columbas, aut ci-
tus venator leporem in campis Æmoniaë ni-

N O T E S.

1. *Nunc est bibendum.*] This Introduction is truly triumphant. The Poet, in few Words, expresses the transporting Joy which so happy an Event ought to raise in the Breast of every particular Citizen, who were all interested in it. An ordinary Poet could not fail of giving us a minute Relation of the Effects of so universal a Joy. But *Horace*, far from entertaining us with puerile Descriptions, that were now thread-bare, proceeds at once to the Causes of this publick Joy. *Cleopatra's* horrible Schemes, the Dread and Apprehensions she caused throughout the Empire, the Ruin of her Fortune, her tragick End, are striking Objects which en-
liven the Scene, and fixes the Attention of

every Individual. Thus, what would have been but as mere Drapery with some, becomes in the Hands of an able Master of his Pencil, a Source of exquisite Beauty.

2. *Saliaribus.*] We have in the former Ode explained who these *Salii* were; we have only to add, that their Feasts, on Occasion of the solemn Processions which they made, were so magnificent, that the *Dapes Saliarum* became a Proverb for sumptuous and grand Entertainments.

3. *Ornare pulvinar Deorum.*] Whenever the State obtained any considerable Advantage, a publick Festival was ordained as a Day of Thanksgiving to the Gods; whose Statues they placed on little Couches, fitted

up

TO his FRIENDS.

NOW, my dear Friends, we may drink heartily, and indulge ourselves in *Mirth and Dancing*. Now is the Time *were it in our Power*, † to make our Feasts equal in Magnificence and Delicacy to the Repasts that were served up to the Priests of *Mars* in their solemn Processions. 'Till now it was a Crime so much as to bring out of our Vaults our most delicious Wine, while, with an infamous Troop of vile Miscreants, a *furious Queen*, flushed with her good Fortune, and blindly promising herself Success in all her Attempts, was threatening the Ruin of our Capitol, and utter Subversion of our Empire. But her whole Fleet being burned, save one single Vessel, that with great Difficulty escap'd the Flames, her Fury began to abate; and her Mind already disordered by the Fumes of Mareotic Wine, was put into a real Consternation, when she in her Flight from Italy heard, that she was closely pursued by *Augustus*, who, burning with Desire to put this Monster in Chains, *that was so fatal to the Roman Empire*, followed her as a Hawk does the timorous Doves, or a swift Huntsman runs down a Hare in the Plains of ‡ *Æmonia*.
She,

† See Notes 2 and 3.

‡ Snowy *Æmonia*.

NOTES.

up in their Temples, and offered to them the most exquisite Repasts. The Expression *ornare* is most correct and just. For the Gods had no more than the Show of this rich Repast, whilst the Priests had all the Substance.

6. *Capitolio*.] The Capitol was the Temple of *Jupiter*, built upon the *Tarpeian Rock*. It was so call'd, because, while they were digging the Foundations of it, they found the Head of a Man.

7. *Regina*.] *Cleopatra*, Queen of *Ægypt*, with whom *Antony* was violently in Love, and divorced *Cæsar's* Sister *Octavia*; which *Cæsar* resenting, declared War against him, and defeated him in a Sea-fight at *Actium*. *Antony* upon this kill'd himself, whose Example *Cleopatra* following, ended her Life by applying two poisonous Asps to her Breasts, choosing Death rather than to be taken Prisoner, and made to adorn the Triumphs of *Augustus*.

13. *Ab ignibus*.] After *Antony* had run away, *Augustus*, tired with the obstinate Resistance of his Enemies, ordered Fire to be brought from his Camp on Shore. This soon chang'd the Face of Affairs, in a Mo-

ment they poured into the Enemies Fleet, red hot Darts and Torches, and by the Help of Machines, drove earthen Vessels, full of boiling Pitch and burning Coals, which soon set their Fleet on Fire. But *Augustus's* Men endeavoured to extinguish the Fire, to save the Riches they expected to find aboard of them.

14. *Mareotico*.] Wine, so call'd, because it grew near a Marsh in *Ægypt*, call'd *Mareotis*. *Horace* would here insinuate, that *Cleopatra* had so disorder'd her Mind, as to entertain such foolish and vain Hopes, as those do who are drunk.

16. *Ab Italia volantem*.] The ambitious Queen had left *Egypt* on Board a numerous and formidable Fleet, to invade *Italy* as a secure and unavoidable Prey. This Prey, which was the Object of her Views, soon became the Object of her Dread; in Disorder she quits her Course for *Italy*, and crowds all the Sails possible, and plies all her Oars to make good her Retreat into *Egypt*. What a Reverse of Fortune is here!

20. *Æmonia*.] This is by some interpreted of *Thrace*, so called from Mount

Hæmus.

Fatale monstrum : quæ generosiùs

Perire quærens, nec muliebritèr

Expavit ensem, nec latentes

Classe citâ reparavit oras.

Ausa & jacentem visere regiam

Vultu sereno, fortis & asperas

Tractare serpentes, ut atrum

Corpore combiberet venenum,

Deliberatâ morte ferocior :

Sævis Liburnis scilicet invidens

Privata deduci superbo

Non humilis mulier triumpho,

25

30

O R D O.

valis) ut daret fatale monstrum catenis: quæ quærens generosiùs perire, nec muliebriter expavit ensem, nec reparavit latentes oras citâ classe. Et ausa sereno vultu visere regiam jacentem, et fortis erat tractare asperas serpen-

tes, ut combiberet atrum venenum corpore; ferocior morte deliberatâ: invidens deduci triumpho superbo ut privata in Liburnis sævis: non humilis scilicet mulier.

N O T E S.

Æmon. But it seems rather to be a Region of *Thessaly*, bordering upon *Macedonia*, and so called from one of the Sons of *Deucalion*, named *Æmon*.

23. *Expavit ensem.*] *Cleopatra*, of all Things, dreaded most the falling into *Osta-*

vius's Hands. For that reason she always wore a Dagger, with which she was going to stab herself, as soon as she saw *Proculeius* coming up to her. But *Proculeius* soon stopt her Intention, by snatching it out of her Hands.

26. *As-*

O D E

She, in the mean Time, desiring nothing more than to die gloriously, was not, like other Women, at all terrified at the Point of a Spear, nor attempted with her Fleet to make all the Sail she could for a Country unknown to the *Enemy*; on the contrary, becoming more haughty after she was fully resolv'd to die, she had the Courage to behold with a serene Countenance her Palace all in Ashes, and to take hissing Snakes into her Hands, and make them pour all their Poison into her Veins, disdaining to be carried in *Augustus's* Fleet as an ordinary Captive, to be an Ornament to his Triumph, † she, whose Greatness of Soul was equal to her Birth.

† Being not a mean Woman.

N O T E S.

26. *Asperas*.] This Word here bears the same Meaning with *asperatas*, *exacerbatas*, i. e. exasperated; which gives us a beautiful Idea, and in every respect corresponds to the History. *Cleopatra* unable to execute the Design of Murdering herself by her Dagger, got a Snake to bite her in the Arm, and to make the Wound more incurable, she exasperates the noxious Animal with a golden Spindle, as *Plutarch* tells us. *Aspidem peribent, aureo fuso ipsam laceffentis & stimulantis adripuisse Cleopatras brachium*. Thus died one of the most beautiful and ambitious Princesses in the Universe, at the Age of thirty eight Years, of which she reigned seventeen. With her fell the *Egyptian* Monarchy, after it had subsisted 294 Years

under the Government of thirteen of the Family of the *Lagidæ*.

30. *Liburnis*.] A Sort of Vessel of great Use to *Augustus* in the Sea-fight at *Actium*, built by the *Liburni*, a People of *Illyricum*. They were very light, easily managed, and remarkable for their Celerity.

32. *Non humilis mulier*.] Our Author probably used this Term in Imitation of that Conversation that passed between this Princess and *Augustus*, who addressed *Cleopatra* with no other Compliment than *Mulier, Woman*. *Woman*, says *Augustus* to her, take Courage, you have nothing to fear. *Beno animo esto*, as *Dion* has it in his 51st Book.

O D E XXXVIII.

There is nothing remarkable in this Ode, either for its Subject or Composition. It is more like an extemporary Roundle than an Ode. However, a great Connoisseur will discover himself in his meanest Performances. For here are too found an easy and natural Expression, a smooth Verse and fine Cadency, with a little Air of Gayety, with which the Ode agreeably concludes. It appears, Horace had a mind to

A D P U E R U M.

PERSICOS, odi, puer, apparatus :

Displicent nexæ philyrâ coronæ :

Mitte sectari, rosa quò locorum

Sera moretur.

Simplici myrto nihil allabores

Sedulus curo : neque te ministrum

Dedecet myrtus, neque me sub arctâ

Vite bibentem.

O R D O.

Puer, odi Persicos apparatus : coronæ nexæ philyrâ displicent mihi : mitte sectari, quò locorum sera rosa moretur. Sedulus curo, ut allabores nihil simplici myrto : neque vere myrtus dedecet te ministrum, neque me bibentem sub arcta vite.

N O T E S.

1. *Persicos.*] The *Persians* were a People remarkable for the Magnificence and Luxury they shewed in their Entertainments, Dress, &c. To form a true Judgment of

which, you need but read the two first Chapters of *Esther*, and the first *Alcibiad* of *Plato*, where *Socrates* tells *Alcibiades*, that if he'll observe the Riches of the *Persians*,

ODE XXXVIII.

to have a Carousal with some of his Friends. His Footman concluded with himself to make great Preparations. But his Master, like a true Son of Epicurus, tells him, that the simplest and cheapest Pleasures were those that would relish with him most. This happened during Autumn, or about the Beginning of Winter, in what Year is uncertain.

To his Boy.

POMP and Persian Magnificence are my Aversion; Garlands adorned with too much Art, and platted with the Bark of Trees, give me no Pleasure. Never trouble yourself, Boy, to seek for Roses of the later Season; a Garland of Myrtle without any Ornaments, will fit my Head. While you serve me with my Glass, in an Arbour made of Vines, the simple plain Myrtle will equally become both you and me.

NOTE S.

sians, the Magnificence of their Habits, their prodigious Expence in Perfumes and Essences, the great Number of their Slaves, and Extravagancy in every Thing, he'll be ashamed to find himself so inconsiderable.

2. *Pbilyra*.] Is the inner Bark of Trees which they platted in Garlands.

3. *Rosa sera*.]. Your nice People were fond of nothing so much as they were of Roses, when their Season was over. As *Pacat*. informs us: *Delicati illi ac fluentes, parum se lautos putabant; nisi luxuria vertisset annum, nisi hybernæ poculis rosæ innatassent*. "Nice and affluent Men never

thought that they had fared sumptuously, unless the Seasons had been inverted by their Luxury, unless Roses had graced their Bowls in the very Middle of Winter."

The Romans gave the Name of *tardus* to all those Vegetables that were late.

7. *Sub arctâ vite*.] The Scene destin'd for the Party of Pleasure, was a Vine-Arbour in Horace's Garden, which was sufficiently thick to keep off the Sun-Beams from the Company it contained; this is the Meaning of the Word *arctâ*.

Q U I N T I
H O R A T I I F L A C C I
C A R M I N U M
L I B E R S E C U N D U S

O D E I.

Caius Asinius Pollio, after he had held very considerable Places under Cæsar, was one of the first Rank of the Court of Augustus. He commanded Armies, subdued the Dalmati, triumphed, and was Consul. But he was not less esteemed for his fine Genius and his Works, than for his Valour and Conduct. He wrote against Cicero and Sallust, and was the first that discovered the Paduan in the Stile of Titus Livius. His chief Works were some Tragedies, and the History of the Civil Wars.

Virgil means these Tragedies in his third Eclogue,

Pollio & ipse facit nova carmina.

“ Pollio himself makes admirable Verses.” And Horace in Satire sixteenth of Book first,

——— Pollio Regum
Facta canit pede ter percusso.

“ Pollio, in Iambicks, sings of the Actions of Kings.” His History of the Civil Wars is particularly taken Notice of in this Ode; and it was from this History that Sueton took that Expression of Cæsar, who viewing the great Number of Romans that were killed at the Battle of Pharsalia, said,

Hoc voluerunt. Tantis rebus gestis, C. Cæsar condemnatus essem, nisi ab exercitu auxilium petissem.

“ This they would have. After so many brave Actions, I Cæsar had been condemned, had not I demanded Succours from the Troops I commanded.”

There

H O R A C E' S

O D E S.

B O O K II.

O D E I.

There can be nothing more grand than the Praises Horace gives here to that History; yet I dare affirm, that these Praises are not the real Subject of this Ode. Horace has another Design, which Interpreters have not perceived. There are some who believe he thought of nothing but to solicit Pollio to quit Tragedy, and apply himself entirely to the History he had begun; and others pretend, that he presses him to quit both Tragedy and History; but they all mistake his Design: Wherefore, to give a good deal of Light to this Ode, and to discover all its Finesse, it is necessary to fix the Time of its being compos'd to be under the Consulate of Pollio; that is, in the Year of Rome 713, and about two Years after the Battle of Philippi. This being granted, we need only represent the State in which Horace then found himself.

He came from carrying Arms against Augustus in Brutus's Army; he had, with great Difficulty, obtained his Pardon, thro' the Favour of Mæcenas; and he experienc'd every Day what a hard Thing it was to get into the good Graces of a Prince, after a Fault of this Nature. Besides, he had a great many Friends in the same State with himself. Pollio's History could not but renew several Things that might prove very prejudicial both to him and his Friends, especially in its first Parts. To prevent this Misfortune, he earnestly desires Pollio to interrupt, for some Time, the Course of his History: But he does it in such a Manner, that tho' Pollio should continue it, he had nothing to fear, in praising this History, in lamenting the Civil Wars, and in throwing the Cause of all these deplorable Events on Circumstances in which neither he nor his Friends were in the least concerned, and upon Times that could not be imputed to them.

It may be also, that Horace was not so much afraid for himself, or his Friends,

Friends, as for Pollio. In the Conjunction they were in, the History of the Civil Wars was a Work very delicate; and it would be very difficult for

AD ASINIUM POLLIONEM.

MOTUM ex Metello consule civicum,
 Bellique causas, & vitia, & modos,
 Ludumque Fortunæ, gravesque
 Principum amicitias, & arma
 Nondum expiatis uncta cruoribus,
 Periculosæ plenum opus aleæ,
 Tractas, & incedis per ignes
 Suppositos cineri doloso.
 Paulum severæ Musa tragædiæ
 Desit theatris: mox, ubi publicas
 Res ordinâris, grande munus
 Cecropio repetes cothurno,
 Insigne mœstis præsidium reis,
 Et consulenti Pollio curiæ:
 Cui laurus æternos honores
 Dalmatico peperit triumpho.

5

10

15

Jam

O R D O.

O Pollio tractas motum civicum ex Metello Consule, causasque belli, & vitia, & modos, ludumque Fortunæ, gravesque amicitias Principum Reipublicæ, & arma uncta cruoribus nondum expiatis, opus plenum periculosæ aleæ; et incedis per ignes suppositos doloso cineri.

O Pollio, insigni præsidium mœstis reis & consulenti curiæ, cui laurus peperit æternos honores Dalmatico triumpho, Musa severæ Tragædiæ, ubi ordinâris respublicas, paulum desit theatris; mox repetes grande munus Cecropio cothurno.

N O T E S.

1. *Ex Metello consule.*] There were several of this Name who had been Consuls; but it is generally allowed by Interpreters, that the Person Horace speaks of here is Metellus Celer, who had L. Afranius in the Year of Rome 693, for his Colleague in his Consulate, in which, Pollio says, the Civil Wars begun; because this very Year, Cæsar, Crassus, and Pompey, enter'd into a Confederacy that prov'd very fatal to the Romans. Florus has also followed Pollio in this, for he begins without Controversy, the War betwixt Cæsar and Pompey, under the Consulate of Afranius and Metellus; the Passage is very remarkable.

Causa tantæ calamitatis eadem quæ omnium, nimia felicitas. Si quidem Q. Metello, L. Afranio, consulibus, quum Romana majestas toto orbe polleret, recentesque victorias, Ponticos & Armenios triumphos in Pompeianis

theatris Roma cantaret; nimia Pompeii potentia apud otiosos, ut solet, cives movit invidiam. Metellus ob imminutum Cretæ triumphum; Cato adversus potentes semper obliquus, detractare Pompeium, ætisque ejus obstrepere. Hinc dolor transversum egit; ad præsidia dignitati paranda impulit, &c. sic igitur Cæsare dignitatem comparare, Crasso augere, Pompeio retinere cupientibus, omnibusque pariter potentiæ cupidis, de invadendâ republicâ facile convenit.

' The Cause of so great a Calamity was
 ' the same as that of all others, too great
 ' Prosperity; for under the Consulate of
 ' Metellus and Afranius, when the Roman
 ' Power prevailed over all the World, and
 ' Rome sung nothing in Pompey's Theatre,
 ' but his new Victories and Triumphs in
 ' Pontus and Armenia, the over-grown
 ' Power of Pompey drew, as it is usual, the
 ' Jealousy

for Pollio, considering how much he had been attached to Mark Antony, to observe all the Precaution necessary not to offend Augustus.

TO ASINIUS POLLIO.

POLLIO, whilst you write the History of our Civil War, which broke out in the Consulate of Metellus; while you shew the Causes of it, its Disorders, its particular Circumstances, and the various Turns of Fortune; while you discover to us the Secret of the fatal Confederacy of our Chiefs, and set before our Eyes Arms stained with Blood not yet expiated; you undertake a Work that may be of dangerous Consequence, and tread on live Coals hid under deceitful Ashes.

Illustrious Pollio, who art the sole Refuge of the Distressed, the Oracle of the Senate in all their Doubts, and to whom the Laurel Crown brought immortal Honours in the Dalmatian Triumph, † forbear a little bringing these bloody Tragedies upon the Stage; and after you have put the Affairs of the Public in order, return to this great Work, and resume the Athenian Buskin.

Upon

† Let the Muse of severe Tragedy be a little while from our Theatres.

NOTES.

Jealousy of the idle Citizens upon him. Metellus and Cato began to vilify him, and oppose his Designs; the first, because Pompey lessen'd his Triumph of Crete; the other, by his natural Disposition, which inclined him always to oppose those who assumed too much Power. Pompey being troubled to the very Heart, minded nothing but to maintain his Power and Dignity, &c. Thus Cæsar desiring to acquire a new Power, Crassus to augment that which he had, and Pompey to retain his, all of them equally ambitious to govern, they easily agreed to make themselves Masters of the Republick.

3. *Gravesque principum amicitias.*] The Triumvirate that proved so fatal to the Commonwealth.

It was not their Enmity, says Cato, but their Friendship, that was so fatal to the Republic.

5. *Nondum expiatis uncta cruoribus.*] He means the Ceremony of Expiation the Pontiff made use of to purify the People when defil'd with the Blood of their Fellow-Citizens. The Ceremony was called *Armilustrium*, and the Sacrifice, *Solitaurilia*, And to this End the People appear'd all in Arms

in the *Campus Martius*, of which D. Hæcarn. gives us a particular Account in his fifth Book.

6. *Alea.*] The *Lusus Aleæ* among the Romans was much the same as our Game at Dice, in which Hazard and Chance prevailed very much; whence any Thing dangerous and hazardous came to be signified by the *Aleæ*.

12. *Cecropio.*] Tragedy had been carried to its utmost Perfection at Athens, where Sophocles, Euripides, and Æschylus flourished. And Cecrops having been the first King of that City, they were thence frequently called *Cecropii*, and *Cecropidæ*.

12. *Coturno.*] The *Coturnus* is supposed to have been a Sort of Boot, or Buskin, worn usually by the Actors in Tragedy, which made them appear above the ordinary Size of Men, such as the old Heroes, whom they represented, were supposed to have been. This was so peculiar to Tragedy, that it was afterwards brought to signify not only that Species of Poetry, but also to express the Sublimity of Style in any Composition.

16. *Dalmatico.*] *Dalmatia* is a Province of *Scythia*, beyond the *Adriatick Sea*.

24. *Præter*

Jam nunc minaci murmure cornuum
 Perstringis aures: jam litui strepunt:
 Jam fulgor armorum fugaces
 Terret equos, equitumque vultus. 20
 Audire magnos jam videor duces
 Non indecoro pulvere sordidos,
 Et cuncta terrarum subacta,
 Præter atrocem animum Catonis.
 Juno, & Deorum quisquis amicior 25
 Afris, inultâ cesserat impotens
 Tellure, victorum nepotes
 Rettulit inferias Jugurthæ.
 Quis non Latino sanguine pinguior
 Campus sepulcris impia prælia 30
 Testatur, auditumque Medis
 Hesperiae sonitum ruinæ?
 Qui gurgēs, aut quæ flumina lugubris
 Ignara belli? quod mare Dauniæ
 Non decoloravere cædes? 35
 Quæ caret ora cruore nostro?
 Sed ne relictis, Musa procax, jocis,
 Cææ retractes munera næniæ:
 Mecum Dionæo sub antro
 Quære modos levioꝛe plectro.

O R D O.

Jam nunc perstringis aures minaci murmure cornuum: jam litui strepunt; jam fulgor armorum terret fugaces equos, vultusque equitum.

Jam videor audire magnos duces sordidos pulvere non indecoro, et cuncta terrarum subacta, præter atrocem animum Catonis.

Juno, et quisquis Deorum est amicior Afris, impotens cesserat tellure inulta: rettulit tamen nepotes victorum inferias Jugurthæ.

Quis campus pinguior Latino sanguine, non testatur ex sepulchris impia prælia, sonitumque ruinæ Hesperiae auditum Medis?

Qui gurgēs, aut quæ flumina ignara sunt lugubris belli? Quod mare Dauniæ cædes non decoloravere? Quæ ora caret nostro cruore?

Sed musa procax ne, relictis jocis, retractes munera Cææ næniæ; mecum quære modos plectro levioꝛe sub antro Dionæo.

N O T E S.

24. *Præter atrocem animum Catonis.*] *Cæsar* could not subdue, after he had subdued the whole World.
 What a noble Character does *Horace* give of that great Patriot, whose inflexible Soul | 25. *Juno & Deorum.*] We see *Horace*

While I read your History, I think I hear the alarming Sound of the Trumpet, with the shrill Noise of the Charion ; the Brightness of the Armour seems to frighten the Horses, making them retire, and strikes their Riders with Terror and Confusion. I think I now hear our great Generals giving Orders, though covered with glorious Dust, and see the World intirely subdued, save the inflexible Soul of Cato. Surely Juno, and the Gods, who had the greatest Regard for the Carthaginians, obliged to abandon a Country they were unable to protect, in Revenge offer the Children of the Conquerors as an Atonement to Jugurtha's Ghost.

Is there any Land that is not fattened with Roman Blood, and which, by the Graves wherewith it is filled, does not bear the Marks of our detestable Commotions, and of the Fall of Italy, the Report whereof has already reached the Medes ? What Lake, what Rivers are dyed with the Blood spilt by our intestine Wars ? What Sea is not stained with the terrible Slaughter, and what Country is free of Roman Blood ?

But hold, rash Muse, don't quit your chearful Strains, to revive the mournful Songs of Simonides ; rather come with me into Venus's Grotto, and pray the Goddesses to inspire you with Airs more soft and agreeable.

N O T E S.

All avoids touching the true Causes of the Civil Wars. He either says nothing of them, or substitutes what's foreign from them. Here 'tis Juno and the Gods, who were Protectors of Carthage, revenge Jugurtha's Death, in offering to his Manes the Descendants of those who conquer'd him.

28. *Jugurthæ.*] *Jugurtha* had been King of *Numidia* in *Africa*, and maintained a long and bloody War against *Metellus* and *Marius*. He was at length betrayed by *Bocchus* King of *Mauritania* ; and being brought by *Marius* to *Rome*, served to adorn the Victor's Triumphs. Afterwards, being

cast into Prison, he there died.

32. *Medis.* See Book I. Ode 2.

34. *Dauniæ.*] The Part is here put for the whole, *Daunia* for all *Italy*, because this Province furnished excellent Soldiers. He says elsewhere, *Militaris Daunia*.

38. *Cæ nœniæ.*] *Simonides* a Lyric Poet, born in *Cæa*, an Island of the *Ægean Sea*, was the Inventor of a certain Kind of funeral Songs, called *Næniæ*, which is a Hebrew Word, signifying a funeral Song.

39. *Dionæo.*] *Dione* was the Mother of *Venus*, yet *Venus* herself is often called by that Name.

ODE II.

Crispus Sallustius, the noble Person to whom Horace addresses this fine Ode, was the Son of a Roman Knight, and Grand-Nephew to Sallust, the renowned Author of the Roman History, who adopted him. In Imitation of Mæcenas, he had no Ambition to be a Senator, nor did he aspire at Honours, to which the Way lay open to him; yet he surpassed in Credit and Authority a great Number of those who had been Consuls, or had been honoured with a Triumph. Quite different from his Ancestors, he lived in Pomp and Affluence, so that by his Profusion he approached very near to Luxury. He had a Spirit capable of Affairs of the greatest Consequence, and applied himself to them with so much the greater Vigour, as he made a Shew of Sloth and Indolence. After Mæcenas's Death, he became prime Minister to Augustus, being

AD CRISPUM SALLUSTIUM.

NULLUS argento color est, avaris
Abditæ terris inimice lamnæ

Crispe Sallusti, nisi temperato
Splendeat usu.

Vivet extento Proculeius ævo,

Notus in fratres animi paterni:

Illum aget pennâ metuente solvi

Fama superstes.

5

Latiùs

O R D O.

O Crispe Sallusti inimice lamnæ abditæ | animi paterni in fratres, vivet extento ævo :
terris avaris, nullus color est argento, nisi | fama superstes aget illum penna metuente solvi.
splendeat usu temperato. Proculeius notus

N O T E S.

1. *Avaris abditæ terris inimice.*] Horace, by this Manner of expressing himself, lets us perfectly into the Character of Sallust. He was one of those who fancied that Mines of Gold were discovered only to furnish to their Luxury and Prodigality. For he was a Lover of Pomp and Magnificence, so far as even to border upon Profusion. This is perfectly agreeable to what Tacitus the Historian says of him in the third Book of his Annals. *Diversus a veterum instituto per*

cultum et munditias, copiaque et affluentia luxui propior.

5. *Proculeius.*] A Roman Knight distinguished for his Wit, his Generosity, and above all, for his strict Attachment to his Prince. He never left Augustus all the Time he carried on the War against Pompey and Antony. Though he was so very assiduous to make his Court, yet he naturally loved a quiet Life retired from the Hurry of Business. Augustus, who knew his

ODE II.

ing, before that, only second in Favour to Mæcenas, and had such Confidence with two Emperors, viz. Tiberius after Augustus, that they trusted him with their most secret Counsels.

Sallust was a strict Epicurean, yet well knew how to mix Luxury with great Affairs. This Ode must have been therefore very agreeable to his Taste, the Beauty of Expression runs along with the Greatness of the Sentiments. But what is most observable, is, the great Address of Horace, that while he exposes two Maxims of the Epicurean Philosophy, he indirectly makes a Panegyric on Sallust, who, setting Bounds to his Desires, enjoyed with Honour the great Revenues his Grand Uncle had amassed for him.

Some date this Ode in the Year of Rome 724, others in 728.

TO C. CRISPUS SALLUSTIUS.

SALLUST, who hast the greatest Aversion to Gold hid in the insatiable Mines of the Earth, the * whole Excellency of Riches consists in the moderate Use of them. The Affection of a Father, which Proculeius shewed to his Brothers, will make his Name dear to Posterity, and Fame shall bear it on never-failing Wings. You will shew your

* *There is no Beauty in Silver, unless it shine by a moderate Use of it.*

NOTES.

his Character exactly, gave him, on many Occasions, Marks of his Confidence. He committed to him the Care of securing the Person of Cleopatra, after he had taken Alexandria. He even cast his Eyes upon him to make him his Son-in-law, before he thought of marrying his Daughter Julia to young Marcellus. Antony knew that he was in so great Favour with Augustus, that when on the Point of Death, he advised Cleopatra to apply to no other than Proculeius to obtain her Pardon. He was, moreover, so great a Lover of learned Men, that he supported them with his Credit, so long as he encouraged them with his Liberality; and Juvenal makes no Scruple,

on this Account, to rank him with Mæcenas, Fabius, Cotta, and Lentulus. But what does him the greatest Honour, is what Horace praises particularly; that is, the tender Regard he shewed for his Brothers, Terentius and Licinius, in dividing his Patrimony with them, to make up the Losses they sustained during the Civil War; and likewise, in using all his Interest, though in vain, with Augustus, for his Brother Licinius, who had entered into a Conspiracy against Augustus. Pliny says, that "Octavius, after the Defeat of his Fleet by Pompey's Lieutenants, desired Proculeius to put him to Death, rather than fall into the Hands of the Enemy."

Latiùs regnes avidum domando
 Spiritum, quàm si Libyam remotis
 Gadibus jungas, & uterque Pœnus
 Serviat uni.

10

Crescit indulgens sibi dirus hydrops;
 Nec sitim pellit, nisi causa morbi
 Fugerit venis, & aquosus albo
 Corpore languor

15

Redditum Cyri solio Phraaten,
 Dissidens plebi, numero beatorum
 Eximit virtus; populumque falsis
 Dedocet uti

20

Vocibus, regnum & diadema tutum
 Deferens uni, propriamque laurum,
 Quisquis ingentes oculo irretorto
 Spectat acervos.

O R D O.

*Domando avidum spiritum regnes latius quam
 & jungas Libyam remotis Gadibus, et quam si
 uterque Pœnus serviat tibi uni.*

*Dirus hydrops sibi indulgens crescit, nec
 pellit sitim nisi causa morbi fugerit venis, et
 nisi aquosus languor fugerit corpore albo.*

*Virtus dissidens plebi, eximit numero beatorum
 Phraaten redditum solio Cyri, populumque
 dedocet uti falsis vocibus, deferens regnum, et
 diadema tutum propriamque laurum huic uni
 quisquis spectat ingentes acervos irretorto
 oculo.*

N O T E S.

11. *Gadibus.*] Gades, now Cadix, is a Peninsula and City in the South of Spain, hard by that narrow Sea, which was from thence called *Fretum Gaditanum*, now the Streights of Gibraltar.

12. *Uterque Pœnus.* Both that in Africa, and that in Spain. The Carthaginians were long in Possession of a great Part of Spain, and had built a City on the South Coasts of it, which they called *Carthago Nova*.

13. *Crescit indulgens sibi dirus hydrops.*]

The Ancients always compared Ambition and Avarice to the Dropsy; for as there is nothing dryer than a Man in a Dropsy, so there is nothing poorer than a Covetous or an Ambitious Man. Water only irritates the Thirst of the one, and Riches and Honours only sharpen the insatiable Appetite of the other. There's a Passage in *Bion* very much to this Purpose on the Comparison of Riches

your Power greater in curbing your ambitious Spirit, than † if you were Monarch from Libya to Cadiz, and brought both the Carthages under your Subjection. *Ambition*, like that dreadful Distemper the Dropsy, increases the more it is indulged; nor can you carry off the Thirst, till you remove the Cause of the Disease from the Veins, and expel the watery Humour out of the tabid Body. Virtue, that follows not the Sentiments of the Croud, ranks not Phraates among the Number of the Blessed, tho' he was reinstated in the Throne of Cyrus. She teaches the Vulgar to give specious Names to Things no more, and bestows the Sceptre, the Diadem, and the Laurel Crown on him only who can, with an unconcerned Eye, look on immense Heaps of Gold.

† *Join'd Libya to remote Cadiz.*

N O T E S.

Riches and Poverty. 'If, says he, any one would deliver himself from Poverty and Indigence, or deliver any other, he must not have Recourse to Riches: As this would answer no better Purpose than if one attempted to cure one in a Dropsy, without first carrying off the Dropsy itself, by giving him a great Quantity of Water to drink, which would only serve to increase, and not lessen his Swelling: Nor would the Case of a Man insatiably covetous be at all different from his.'

17. *Pbraaten.*] *Pbraates*, the Son of *Orodes*, and King of the *Parthians*, having slain his Father, Brothers, and Son, he was driven from his Kingdom, and afterwards restored by the Assistance of the *Scythians*.

19. *Virtus.*] Virtue teaches us to reconcile our Passions with Reason, and our Pleasures with Duty.

19. *Falsis vocibus.*] By false Names the *Stoicks* meant such as did not agree properly to the Things they were made to express; as *Beatus*, Happy, which the Vulgar commonly apply to the Rich, who are indeed often the unhappiest of Men. In Reality, nothing is more common with Men than this fallacious Language, by which they endeavour to disguise what is most invidious in a Character, as *Tacitus* very justly observes in his Life of *Agricola*. *Fraudare, rapere, falsis nominibus Imperium appellant.* 'To defraud or carry off by Violence, they cover with the specious Name of Rule and Dominion.'

23. *Oculo irretorto.*] That is, *non retorquens oculos*, for *irretortus* properly signifies *non retro flexus*. Who beholds Riches with an Eye that betrays no Concern, no hankering to possess them.

ODE III.

Dellius, to whom this most beautiful Ode is addressed, was a true Picture of Inconstancy. After Cæsar's Death he changed Sides four Times in the Space of twelve Years. First he took Part with Dolabella, then with Cassius, then with Antony, and at last went over to Cæsar; or rather, he never was but for himself; that is, for his own Interest. The Peace that succeeded the Civil Wars, gave him an Opportunity of retrieving his Affairs, which could not but be in very great Disorder by so many Changes. It was probably after all this that Horace addressed this

AD Q. DELLIIUM.

ÆQUAM memento rebus in arduis
 Servare mentem; non secus in bonis
 Ab insolenti temperatam
 Lætitiâ, moriture Delli,
 Seu mœstus omni tempore vixeris,
 Seu te in remoto gramine per dies
 Festos reclinatum beâris
 Interiore notâ Falerni;
 Quò pinus ingens albaque populus
 Umbram hospitem consociare amant
 Ramis, & obliquo laborat
 Lympha fugax trepidare rivo:
 Huc vina & unguenta & nimium breves
 Flores amœnæ ferre jube rosæ,

5

10

Dum

O R D O.

O Delli, memento servare æquam mentem in arduis rebus; non secus in bonis, mentem temperatam ab insolenti lætitiâ: Delli inquam moriture, seu beâris te reclinatum in remoto gramine, per dies festos, interiore nota vini Falerni: quo ingens pinus albaque po-

pulus amant consociare umbram hospitem ramis; et quo lympa fugax laborat trepidare obliquo rivo.

Jube ferre huc vina, et unguenta, et flores nimium breves amœnæ rosæ; dum res

N O T E S.

I. *Æquam memento.*] Virtue has Difficulties to struggle with in every Situation of Life. Prosperity elevates, Adversity depresses us, and therefore we may justly call

it the highest Perfection of Reason, to support us against Presumption in the one, or Dejection in the other; or, in the Poet's Words, to give us that Equality

of

ODE III.

this Ode to him; in which, he sets before him the purest Maxims of the Epicurean Philosophy. The Soul and Body, in Epicurus's Opinion, were two Parts composed of the same Matter, which ought to contribute to the Happiness of Man, by the Agreement and Union of their Pleasures. The Poet, after having proposed to Dellius to keep his Soul in Tranquillity, by keeping his Passions under, allows him to indulge his Sense with virtuous Diversions. This is all that an Epicurean can do, according to his Principles.

TO Q. DELLIVS.

REMEMBER, Dellius, in * Adversity always to maintain a sedate Mind; and in † Prosperity a Moderation of all Excess of Joy: for you must die, Sir, whether you lead a melancholy Life, or regale yourself on Festival Days with a Glass of the best Falernian Wine, laid at your Ease on the verdant Bank, where the stately Pine and ‡ tall Poplar seem to take Pleasure in forming a hospitable Shade by interweaving their Branches, and where a purling Stream hastens its Course along a winding Channel. While your Affairs, your Age, and your Health allow, hither order Wines, Odours, and the blooming Rose's short-lived Flowers

* Adverse Affairs.

† Not otherwise in prosperous Affairs.

‡ White.

NOTES.

of Mind here recommended. Nor indeed, is any Thing more likely to maintain this equal Balance in our Minds, than the Consideration of Death, which will one Day put an End to all those Vicissitudes of Fortune. This Reflection furnishes Motives to Patience in the severest Shocks of Life, and teaches Moderation in the Use of Prosperity. It is with great Judgment therefore that Horace, when he recommends this Equality of Mind to Dellius, adds as a Motive to it the Consideration of Death. *Æquam memento serare mentem, moriture Delii.*

1. *Rebus in arduis.*] Horace here opposes arduis to bonis. *Arduum* properly signifies a Place of difficult Access because of its Height, and hence has been employed to de-

note any Thing cross, difficult, or hard to be borne.

8. *Interiore notâ Falerni.*] That is, old Wine; for as the Romans used to mark every Vintage on their Casks when they put them into their Vaults, the oldest must be furthest in the Vault, or it may be interpreted Wine reserved, or set apart for its Goodness.

9. *Albaque populus.*] The Leaf of the Poplar Tree is of a deep Green above, and White below, which made Virgil call it *bicolor*. The Reason of which, say the Poets, is, that when Hercules descended to Hell crown'd with Poplar, the Smoke blacken'd the Leaves on one Side, and his Sweat wither'd the other.

Dum res, & ætas, & sororum
 Fila trium patiuntur atra.
 Cedes coëmtis saltibus, & domo,
 Villâque, flavus quam Tiberis lavit :
 Cedes ; & exstructis in altum
 Divitiis potietur hæres.
 Divesne prisco natus ab Inacho,
 Nil interest, an pauper, & infimâ
 De gente sub dio moreris,
 Victima nil miserantis Orci.
 Omnes eodem cogimur : omnium
 Versatur urnâ seriùs ociùs
 Sors exitura, & nos in æternum
 Exsilium impositura cymbæ.

15

20

25

O R D O.

et ætas, et atra fila trium sororum patiuntur. Cedes saltibus coemptis, et domo, villaque quam flavus Tiberis lavit ; cedes, et hæres potietur divitiis tuis extructis in altum.

Nil interest divesne sis, natus ab prisco Inacho, an pauper, et de infima gente more-

ris sub dio, victima faturus Orci nil miserantis. Nos omnes cogimur eodem ; urna omnium versatur, seriùs ociùs sors exitura, et impositura est nos cymbæ in exilium æternum.

N O T E S.

15. *Trium Sororum.*] The *Parcæ*, or *Three Sisters*, *Clotbo*, *Lachesis*, and *Atropos*, were supposed, by the Ancients, to preside over the Life of Man. The one held the

Thread, the other lengthened it out, and the third cut it ; by which Life was brought to a Period.

to be brought ; for you shall one Day leave your beautiful Groves which cost you so dear, your fine House *in Rome*, and your *sweet* Country-seat * on the Brink of the pleasant Tiber : you shall leave them, Sir, and your *gaping* Heir shall enjoy the Riches you have amassed. Whether rich, and come of the ancient Family of Inachus ; or poor, and born so very mean, that you lie † in the Fields, it matters not ; *you shall fall* a Sacrifice to Pluto. We are all hurried to the same Place ; and out of the Urn which is in continual Motion, shall come, sooner or later, the fatal Lot that will force us into the Bark which wafts us over to our eternal Abode.

* Which the yellow Tiber washes.

† Under the open Air.

NOTES.

16. *Fila atra.*] The Ancients feigned, that the Sisters in forming the Thread of Life, made Use of two Kinds of Wool, the one White, the other Black ; employing the first to draw out the Thread of a long and happy Life, and the other for one short and unfortunate. But *Dacier* thinks that the Sentiment of *Horace* may be better explained by supposing a Mixture of Wool in the same Thread, the White denoting the prosperous Part of Life, the Black the unhappy. While, says the Poet, the Sisters dispense the white Thread, and our Days are not embittered with Misfortune and the Infirmities of old Age.

21. *Inacho.*] *Inachus* was King of the *Argives* in *Greece*. He flourished about the Time of *Abraham* and *Isaac*, and is the first mentioned in the *Greek* History, who founded a Kingdom at *Argos* in *Peloponnesus*.

25. *Omnium versatur urna.*] As it was a Custom among the Ancients to decide Affairs of the greatest Importance by Lot ; they feigned also that the Names of all Men were wrote on Billets, and thrown into an Urn that was continually in Motion, and that those whose Names were drawn out of it first, died first.

ODE IV.

This Ode, which Horace wrote in the forty fifth Year of his Age, is full of Gallantry, and very well pursued. The Poet with an Air of Irony and Pleasantry encourages Phoeus in his Passion for his Slave, tho' the Romans esteemed it such a scandalous Thing for a Man to fall in love

AD XANTHIAM PHOCEUM.

NE fit ancillæ tibi amor pudori,
Xanthia Phoeu : prius insolentem
Serva Briseis niveo colore
Movit Achillem.

Movit Ajacem Telamone natum
Forma captivæ dominum Tecmessæ :
Arfit Atrides medio in triumpho
Virgine raptâ ;

Barbaræ postquam cecidere turmæ
Theffalo victore, & ademtus Hector
Tradidit fessis leviora tolli
Pergama Graiis.

Nescias an te generum beati
Phyllidis flavæ decorent parentes :

Regi-

O R D O

O Xanthia Phoeu, amor ancillæ ne fit tibi pudori : serva Briseis niveo colore prius movit insolentem Achillem. Forma Tecmessæ captivæ movit suum dominum Ajacem natum Telamone : Atrides in medio triumpho arfit virgine raptâ ; postquam barbaræ turmæ cecidere victore Theffalo, et postquam Hector adempus tradidit Pergama leviora tolli fessis Graiis. Nescias an beati parentes flavæ Phyllidis decorent te generum. Certe genus est

N O T E S.

3. *Briseis.*] *Hippodamia*, so called from her Father *Briseo*. Upon the taking the City *Lyrnessus*, she came into the Hands of *Achilles*, as his Share of the Spoils. *Agamemnon* afterwards taking her from him by Force, gave Rise to such a Dissention between them, as retarded the Fate of *Troy* a long Time. *Dares Phrygius* says, *Briseis* was beautiful, tall, and of a fair Complexion, her Hair was yellow and delicate,

her Eye-brows join'd, her Eyes bright, and her Body well proportioned. She was gentle, affable, modest, unaffected and pious.

6. *Tecmessæ.*] *Tecmessa* was the Daughter of *Teuthrantes* King of *Phrygia*. *Ajax* having entered that Country, slew the King in single Combat ; and afterwards taking their chief City, among other Captives, this *Tecmessa* fell into his Hands ; she was assign-

ed

ODE IV.

love with his Servant, that such as did, had the Name of Ancillarioli given them by Way of Contempt.

Ancillariolum tua te vocat uxor, et ipsa
Lecticariola est: estis, Alauda, pares. *Mart.*

TO XANTHIAS PHOCEUS.

BLUSH not, Phoeus, to own the Love you have for your Slave. The haughty Achilles was moved before you, with his most beautiful Slave Briseis. Stern Ajax, the Son of Telamon, was taken with the great Beauty of his lovely Captive Tecmessa; and Agamemnon *himself*, in the Midst of his Triumph, could not help being inflamed with the irresistible Charms of a fair Prisoner, after the Phrygian Troops were cut to Pieces by the Thessalians, and the * Death of Hector had made Troy an easy Prey to the weary Greeks. How do you know, Sir, but that the Parents of your lovely Phillis are Persons of such Quality, that it would be to your † Honour to be called their Son? She is certainly

* Hector carried off.

† They would honour their Son-in-law.

NOTES.

ed to him by the other Greeks, because of the Valour he shewed in this Enterprize.

7. *Arfit Atrides.*] Agamemnon, the Grandson of Atreus. Horace here greatly improves upon the two preceding Examples, both by the Quality of the Prince whom he represents in Love, the Degree of Passion, and the Circumstance of Time. By the Quality I say of the Person; for Agamemnon was Captain-General over all the other Princes: By the Degree of Passion; *arfit*, he burnt; whereas of the others he says only *movit*, they moved, affected: And lastly, by the Circumstance of Time, *medio, in triumpho*; when Glory alone ought to have taken Possession of his Soul: where it is to be observed, that the Triumph here spoken of, is not of the Nature of that afterwards in use at Rome, but de-

notes barely in the Midst of Victory and Conquest.

8. *Virgines raptæ.*] Agamemnon, who was General of the Greeks in their Expedition against Troy, on the taking of the City, in the Midst of the Victory, was seized with Love for Cassandra, the Daughter of Priam, and demanded her as his Part of the Booty: yet she was forcibly laid hold on by Ajax Oileus, and ravished in the very Temple of Minerva. Cassandra, says Dares Phrygius, was of a middle Stature, her Mouth little and round, her Complexion ruddy, and her Eyes sparkling.

10. *Theffalo victore.*] Although Paris had slain Achilles before Troy was taken, yet he is deservedly accounted the Conqueror of it, Fate decreeing that it should never fall unless he were present.

Regium certè genus, & Penates

Mœret iniquos.

15

Crede non illam tibi de scelestâ

Plebe delectam; neque sic fidelem,

Sic lucro averiam, potuisse nasci

Matre pudendâ.

20

Brachia, & vultum, teretesque furas

Integer laudo: fuge suspicari,

Cujus octavum trepidavit ætas

Claudere lustrum.

O R D O.

est ei regium: et mœret iniquos Penates. Crede illam non esse delectam tibi de scelestâ plebe; neque sic fidelem, sic aversam lucro, potuisse nasci pudenda matre.

Ego integer laudo illius brachia, & vultum, furasque teretes. Fuge suspicari me, cujus ætas trepidavit claudere octavam lustrum.

N O T E S.

15. *Regium certè genus.*] We are not here to apply the Verb *mœret* to both Parts of the Sentence, as if *Horace* had said *Phyllis Mœret regium genus*; for *regium genus* is here a Nominative. What *Horace* here insinu-

ates is founded upon the *Romans* having subdued many Realms and Kingdoms; whence it was not impossible that Daughters or near Relations of Kings, might have been Slaves at *Rome* without letting it be known.

17. *De*

ODE

tainly of royal † Blood, and in her *Adversity* complains only of her Household Gods. Be persuaded, at least, she is not of the Dregs of the People; nor that one so virtuous, and disinterested as she, can owe her Birth to a Prostitute. And, tho', my Friend, I praise her *snowy Arms*, her *blooming Face*, and well-made Legs, 'tis without any sinister Design; you have no Reason to be jealous of your Friend *Horace*, who is now forty Years of Age.

† *Extract.*

NOTES.

17. *De scelestâ plebe.*] *Scelestâ*, the perfidious, treacherous; as he says in the 35th Ode of Book I. *Vulgus infidum*, and in the 16th of this Book *malignum vulgus*. The *Latins*, in Imitation of the *Greeks*, frequently used *multi*, for *mali*. Thus *Accius*: *probis probatum potius quam multis fore*. 'I had rather be approved by the Worthy and Honest, than the Many.' And *Cicero* in his fourth Book *de Republica*: *Neque in hac*

dissentione suscepi populi causam, sed bonarum.

'Nor did I on this Occasion side with the Multitude, but with the Honest.'

24. *Lustrum.*] A Space of five Years, at the End of which, the Censors made an Estimate of the Number, Estates, &c. of the *Romans*, and then perform'd a solemn Sacrifice, which was call'd *Lustrum condere*: whence the Word came to denote that Space.

ODE

ODE V.

We know neither when, nor for whom this Ode was composed; it is only certain it was wrote before the 22d Ode of the first Book. Lalage being represented much younger in this than in that; however, I conjecture that this was addressed to the same Aristius Fuscus that the 22d of the first Book was, who was very much taken with the Beauty of Lalage, and inclined

NONDUM subactâ ferre jugum valet
Cervice, nondum munia comparis

Æquare, nec tauri ruentis

In venerem tolerare pondus :

Circa virentes est animus tuæ

Campos juvencæ, nunc fluviis gravem

Solantis æstum, nunc in udo

Ludere cum vitulis salictō

Prægestientis. tolle cupidinem

Immitis uvæ : jam tibi lividos

Distinguet Autumnus racemos

Purpureo varius colore.

Jam te sequetur : currit enim ferox

Ætas ; & illi, quos tibi demserit,

Apponet annos. jam protervâ

Fronte petet Lalage maritum :

Dilecta

O R D O.

Juvenca tua nondum valet ferre jugum subactâ cervice ; nondum valet æquare munia comparis, nec tolerare pondus tauri ruentis in venerem.

Animus juvencæ tuæ est circa virentes campos, nunc solantis gravem æstum fluviis, nunc prægestientis ludere cum vitulis in udo

salictō. Tolle cupidinem immitis uvæ : jam varius autumnus distinguet tibi racemos lividos purpureo colore.

Jam Lalage te sequetur : ætas enim ferox currit, et apponet illi annos quos demserit tibi : jam Lalage petet maritum proterva fronte ;
Lalage

N O T E S.

1. *Ferre jugum.*] This is a Metaphor taken from a Heifer, that has never yet submitted to the Yoke. Hence *jugare* among the Latins signifies to marry, and *conjuges* denotes the married Pair ; *Vir* being understood to the Husband, and *Uxor* to the Wife, for *Conjux* by itself properly signifies no more than coupled together. Hence at Rome, the

Street where was an Altar dedicated to *Juno*, who presided over Marriage, *cui vincla jugalia curæ*, was called *vicus jugarius*.

10. *Immitis uvæ.*] Horace here makes use of another Metaphor, and compares a Girl not yet of Age to marry, to an unripe Grape. *Plutarch* makes use of the same

Con-

ODE V.

clined to marry her ; but she being too young for Marriage, receiv'd his Addresses very coldly, of which Aristius was continually complaining. Horace, upon this, writes to him to comfort him, and quiet his Impatience, and tells him, a few more Years will make her more sensible of Cupid's Arrows.

YOUR Heifer is not yet either strong or tractable enough to bear the Yoke ; unfit yet for a Mate, and too weak for a vigorous Steer. Her sole Delight is in the flowery Meads, either quenching her violent Thirst in the cool Stream, or frisking about with young Heifers among the green Willows. Forbear longing for a Grape not yet ripe. The Autumn, pleasant for its Variety, will soon turn those Clusters ruddy that are now green. Lalage will, ere long, follow you ; for impatient Time flies swiftly on, and will add those Years to her it takes from you. Then shall charming Lalage pertly † challenge your Addresses ; *this same Lady*

† *Demand a Husband.*

NOTES.

Comparison in his Precepts relating to Marriage; and from this Figure have several very common Forms of Speech been drawn, as, *Virgo matura, tempestiva, immatura, cruda, acerba*. For *acerba* is of like Import with *immitis, atrox*. Varro ; *Virgo de convivio abducatur, ideo quod majores nostri virginis acerbae aures Veneris vocabulis imbui noluerunt*. ' Young Virgins ought not to be admitted ' to Entertainments and Treats, for our ' Ancestors were very careful to guard the ' Ears of unripe Girls from the Poison of ' unchaste Conversation.'

14. *Et illi quos demserit, apponet annos.*] In order to comprehend perfectly the Beauty and Delicacy of this Passage, let us suppose a Man who has already half finish'd his Course, and a Girl not yet arrived at Maturity. The Life of one is upon the

Decline, and the other ripening towards Perfection. Hence their Years are far from proceeding in the same Tenor, for they retrench from the Life of the one, and add to that of the other. That is, the Years of the one proceed in the Way of Diminution or Subtraction, of the other by Addition. Thus if we state the Age of Man at sixty, when he comes to be thirty, one Year more leaves him only 29 Years of Life remaining ; and if we add that to a Girl of ten, she will now become eleven, which is approaching a Year nearer to the Perfection of Age. This Manner of computing was familiar to the Romans, as might easily be prov'd. 'Tis upon this very Foundation that Horace says in his Art of Poetry,

*Multi ferunt anni venientes commoda secum,
Multa recedente adimunt*

Dilecta, quantum non Pholoë fugax,
 Non Chloris; albo sic humero nitens,
 Ut pura nocturno renidet
 Luna mari, Cnidiufve Gyges:
 Quem si puellarum infereres choro,
 Mirè sagaces falleret hospites
 Discrimen obscurum, solutis
 Crinibus, ambiguoque vultu.

20

O R D O.

Lalage tantum dilecta, quantum non fugax | Gyges; quem si infereres choro puellarum, dis-
Pholoë, non Chloris sic nitens albo humero, ut | crimen obscurum mire falleret sagaces hospites,
pura Luna renidet nocturno mari, Cnidiufve | solutis crinibus, ambiguoque vultu.

N O T E S.

18. *Albo sic humero nitens.*] The Ladies of Galantry in Rome dressed themselves in such a Manner, that their Shoulders appeared naked.

20. *Cnidiufve.*] Cnidus is a maritime Town of Caria, lying between Rhodes and Coos, now called Cbio.

23. *Discrimen obscurum.*] Juvenal has imitated this in his 15th Satire.

—— *Cujus manantia fletu*

Ora puellares faciunt incerta capilli.

The Poet seems here to praise Gyges more than he has done *Lalage*; for 'tis common even

O D E

Lady, who has more Admirers than either coy Pholoe, or lovely Chloris ; and whose Shoulders cast a Lustre as great as the bright Moon glistening on the Sea in a *fine* calm Night ; or *beautiful* † Gyges, who, in a Company of young Ladies, with his flowing Hair, and smock Face, would easily impose on the most quick-sighted Strangers, so ‡ difficult it is to know him.

† *Cnydian Gyges.*

‡ *Unobservable is the Difference.*

NOTES.

even with us to say a Boy is beautiful as a Girl, but we never use the contrary Form, and no doubt the *Romans* had the same Delicacy. This seems therefore to be an essential Error in the Comparison, but *Horace* has not fallen into it thro' Ignorance, for there is no doubt of his preferring in his own Mind *Gyges* to *Alage*, and that what he says here was by Design, and the Effect of Inclination.

24. *Ambiguoque vultu.*] This single Word *ambiguous*, gave Rise to these incomparable

Lines of *Ausonius*:

*Dum dubitat natura marem, faceretque puellam,
Factus es, O pulcher pæne puella, puer.*

' While Nature doubts whether she would
' make a Male or a Female, beautiful Boy,
' you was made almost a Girl.'

Ovid says also to the same Purpose;

*Talis erat cultu facies, quam dicere vere
Virgineum in puero, puerilem in virgine posses.*

' His Face was so formed, that one might
' easily take the Boy for the Girl, or the
' Girl for the Boy.'

ODE VI.

Horace preparing to follow Augustus into Spain ; Septimius, Horace's old Friend, agreed to accompany him thither, and put on a Resolution never to leave him on any Account whatever. Horace declares to Septimius, that he was free of all Ambition, that he had reduced all his Projects

AD SEPTIMIUM.

SEPTIMI Gades aditure mecum, &
Cantabrum indoctum juga ferre nostra, &
Barbaras Syrtes, ubi Maura semper
Æstuat unda :

Tibur Argeo positum colono
Sit meæ sedes utinam senectæ ;
Sit modus lassæ maris, & viarum,
Militiæque.

Unde si Parcæ prohibent iniquæ,
Dulce pellitis ovibus Galefi
Flumen, & regnata petam Laconi
Rura Phalanto.

5

10

Ille

O R D O.

O Septimi aditure mecum Gades, et Cantabrum indoctum ferre nostra juga, et barbaras Syrtes, ubi Maura unda semper æstuat : utinam Tibur positum ab Argeo colono sit sedes meæ senectæ : utinam sit modus mihi

lassæ maris, et viarum, militiæque. Unde, si Parcæ iniquæ me prohibent, petam flumen Galefi dulce pellitis ovibus, & rura regnata Laconi Phalanto.

Ille

N O T E S.

1. *Septimi.*] Septimius was a Roman Knight, beloved by *Augustus*, and a Friend of *Horace* ; he was at the same time no contemptible Poet.

1. *Gades.*] See Ode second of this same Book.

2. *Cantabrum.*] The *Cantabri* were a People inhabiting the northern Regions of *Spain*, now called *Biscay*, &c. They were the last who submitted to the *Roman Yoke*, and could not be conquered, but after an

obstinate Resistance.

4. *Maura unda.*] The Waves of the *Mauritanian Sea*. *Mauritania* is a Region of *Africa*.

5. *Tibur.*] A Town of *Italy*, (now *Tivoli*) watered with Plenty of Springs, and blessed with a temperate Air. It was built by the three Sons of *Amphiaras* ; from the oldest of whom, who was named *Tiburtus*, it had the Appellation of *Tibur*.

5. *Argeo.*] *Argivo*, a *Grecian*. The *Greek*,

ODE VI.

Projects to the leading an easy Life, and would be well satisfied to spend quietly the rest of his Days at his Seat at Tivoli, or at Septimius's near Tarentum.

The Ode is of a Taste so very natural, that it is sufficient to understand it, to see its Beauties.

TO SEPTIMIUS.

SEPTIMIUS, who art on the Point of setting out with me for Cadiz, * to accompany me into Spain, not yet subject to the Roman Power, and to brave the Syrtes, *those dangerous Quick-sands* where the Mauritanian Billows ever boil ; *if it be the Will of Heaven*, may Tivoli, that pleasant Grecian Colony, be the Retreat of my old Age ; may this be the Place of my Rest, after I have gone through so many dangerous Voyages, Journeys, and Campaigns. But if the cruel Fates deny me Access there, I'll repair to *that fine Country of the Tarentins*, where the pleasant River *Galesus* runs, the Banks whereof are covered with most beautiful Flocks. and where Phelanthus the Lacedemonian once reigned. That sweet Spot

* *And the Cantabrian untaught to bear our Yokes.*

NOTES.

Greeks were called *Argivi*, from *Argos*, a City in *Peloponnesus*.

7. *Sit modus lassæ maris.*] This Passage may be very well explained, without having recourse either to Irony or Pleasantry. *Horace* says in general, that whatsoever be his Destiny, whether in the Course of his Life he is doomed to struggle with Fortune, encounter the Fatigue of Voyages, or bear Arms, 'tis his Wish when disengaged from these, to enjoy the agreeable Retreat of *Tivoli*. Besides, his past Life was not wholly free from Hardships of this Kind. He had served under *Brutus*, and accompanied *Mæcenat* at the Congress of *Brundisium*, and in all his Campaigns during the *Sicilian War*.

These several Changes, and Shiftings from Place to Place, were by no means suitable either to the Poet's Temper or Constitution, and therefore we are not to wonder if he speaks of them as irksome, and what he was impatient to be released from.

10. *Pellitis ovibus.*] At *Tarentum* the Sheep had Wool so very fine, and so very good, that, to preserve it, they covered all their Sheep with Skins, which were from thence called *Pellitæ*.

11. *Galesi flumen.*] The River *Galesus*, now *Galasso*, runs through *Calabria*, a Region in the South of *Italy*, near *Tarentum* ; which City was built by *Phalanthus* a Greek, from *Laconia* in *Peloponnesus*.

T 2

13. *Præter*

Ille terrarum mihi præter omnes
 Angulus ridet; ubi non Hymetto
 Mella decedunt, viridique certat

15

Bacca Venafro;
 Ver ubi longum, tepidasque præbet
 Jupiter brumas, & amicus Aulon
 Fertili Baccho minimùm Falernis
 Invidet uvis.

20

Ille te mecum locus & beatæ
 Postulant arces: ibi tu calentem
 Debitâ sparges lacrymâ favillam
 Vatis amici.

O R D O.

Ille angulus ridet mihi præter omnes angulos terrarum: ubi mella non decedunt Hymetto, baccaque certat viridi Venafro: ubi Jupiter præbet ver longum brumasque tepidas, et Aulon amicus fertili Baccho, minimùm invidet Falernis uvis. Ille locus & illæ beatæ arces postulant te mecum; ibi tu sparges debita lacryma calentem favillam amici vatis.

N O T E S.

13. *Præter omnes.*] That is, next to *Tivoli*; otherwise we shall make the Poet contradict himself, as he has just before been preferring *Tivoli* to *Tarentum*, and declares it was only in case of being excluded from the one, that he would wish for the other. Indeed he frequently joins them together, so that they seem to have been

O D E VII.

Three Years after the Battle of Philippa, Augustus and Antony made a Peace with young Pompey, and granted an Amnesty to all those, who after the Defeat of Brutus, retired into Sicily, where Pompey received them. This being a fair Opportunity for Horace's Friend to quit his Arms, he

AD POMPEIUM VARUM.

O Sæpe mecum tempus in ultimum
 Deduclæ, Bruto militiæ duce,
 Quis te redonavit Quiritem
 Dis patriis, Italoque cœlo,

Pompei,

O R D O.

O Pompei prime meorum sodalium, sæpe | duce militiæ; quis redonavit te Quiritem deduclæ mecum in ultimum tempus, Bruto | Diis patriis, Italoque cœlo! Cum quo ego sæpe

N O T E S.

2. *Bruto.*] *Brutus* and *Cassius* were two | conspired to assassinate *Cæsar* in the Senate-Roman Senators, and the Chief of those who | house. *Augustus* carrying on War against them,

Spot is, to me, the most agreeable Place upon Earth ; where the Honey does not fall short of that of Hymettus, and the Olives are not inferior to those of verdant Venafrum ; where Jupiter grants a long Spring and mild Winters. Aulon, the Seat of Bacchus, produces also Plenty of Grapes that don't envy those of Falernum. That charming Place, and those pleasant little Hills, invite both of us thither ; there shall you *pay your last kind Office to me, and* sprinkle with your † Tears the glowing Ashes of your Friend Horace.

† *A deserved Tear.*

N O T E S.

pretty much upon a Level in his Esteem. Thus Book I. Ep. 7.

Sed vacuum Tibur placet, aut imbelles Tarentum.

14. *Hymetto.*] *Hymettus*, a Mountain of *Attica* in *Greece* ; it abounded with the finest Flowers, and afforded excellent Nourishment for Bees.

16. *Venafrum.*] *Venafrum* was a City of *Italy* in the Territories of the *Samnites*, round which there grew the most excellent Olive trees.

18. *Aulon.*] A Mountain in the Territory of *Tarentum*. *Martial* speaking of it in the 125th Epigram of his 13th Book,

*Nobilis & lanis, & felix vitibus Aulon ;
Det pretiosa tibi vellera : vina mihi.*

' May *Aulon*, so renowned for its fine Wool and fruitful Vines, give its Fleeces to you, and its Wine to me.'

23. *Favillam.*] *Favilla* signifies properly those Sparks that remain upon the Ashes for a short Time after the Fire is consum'd. *Horace* adds *calentem*, the better to shew the Piety of his Friend, who did him this last kind Office before the Ashes were entirely cold, or even all extinguished. It is well known the *Romans* had a Custom of burning their Dead, and that the Parents and nearest Relations gathered together the Ashes or Bones, and put them into Urns.

O D E VII.

he returned to Rome. At the Sight of an old Friend, absent for many Years, whose Return Horace had almost despair'd of, he could not retain his Joy, but breaks out into Raptures, and, with great Address, enumerates the several Occasions in which they shared the same Pleasures and the same Dangers, and makes an elegant Entertainment on this joyful Occasion.

TO POMPEIUS VARUS.

POMPEY, who was often exposed with me to the utmost Danger in the Army of Brutus, who has restor'd you in Safety to Rome, to your native Country, and to your Gods ! My dear Pompey,

N O T E S.

them, defeated them in a Battle near *Philippi*. *Horace*, in this Engagement, siding with *Brutus* and *Cassius*, bore the Office of military Tribune ; but throwing away his Armour, betook himself to Flight. *Brutus* and *Cassius* were both killed in the Battle,

3. *Quis te redonavit.*] These Words are not a Question proceeding from Ignorance, but an Exclamation arising from the Joy *Horace* felt at the Sight of a Friend whom he had not seen for many Years.

3. *Quiritem.*] A Citizen of *Rome*. The *Sabinus*

Pompei, meorum prime sodalium !

Cum quo morantem sæpe diem mero

Fregi coronatus nitentes

Malobathro Syrio capillos.

Tecum Philippos & celerem fugam

Sensi, relicta non bene parmula ;

Cum fracta virtus, & minaces

Turpe solum tetigere mento.

Sed me per hostes Mercurius celer

Denso paventem sustulit aëre :

Te rursus in bellum resorbens

Unda fretis tulit æstuosis.

Ergo obligatam redde Jovi dapem ;

Longaque fessum militiâ latus

Depone sub lauru meâ ; nec

Parce cadis tibi destinatis.

Oblivioso leviam Massico

Ciboria exple : funde capacibus

Unguenta de conchis. quis udo

Deproperare apio coronas

Curatve myrto ? quem Venus arbitrum

Dicet bibendi ? non ego fanius

Bacchabor Edonis : recepto

Dulce mihi furere est amico

O R D O.

sæpe fregi morantem diem mero, coronatus nitentes capillos Malobathro Syrio.

Tecum sensi Philippos et celerem fugam, parmula mea, non bene relicta ; cum virtus fracta, et homines minaces tetigere turpe solum mento. Sed Mercurius celer sustulit me paventem per hostes denso aëre : Unda resorbens fretis æstuosis tulit te rursus in bellum. Ergo redde Jovi dapem obligatam ; depone-

que tuum latus fessum longâ militiâ sub lauru mea ; nec parce cadis destinatis tibi.

Exple ciboria lævia vino Massico oblivioso ; funde unguenta de capacibus conchis. Quis curat deproperare coronas udo apio myrtore ? Quem Venus dicet arbitrium bibendi ? Ego bacchabor non sanius Edonis, dulce enim est mihi furere amico meo recepto.

N O T E S.

Sabines being engaged in frequent Wars with the Romans during the Infancy of that Republick, they at last agreed to unite into one People, and take the Name of *Quirites*.

8. *Malobathro.*] *Malobathrum* was a fine Kind of Ointment, which came from a Plant growing in *Syria*, a Region of *Asia*, between *Egypt* and *Asia Minor*.

10. *Relictâ non bene parmula.*] What Infamy they were branded with who threw away their Buckler, that they might escape the more easily, appears by what happened to a Soldier of *Cæsar's* in *England*. Some Officers were engaged in a Morass, where

they could not stand their Ground against the Enemy ; this Soldier threw himself into the Morass, made a brave and admirable Attack, and at last rescued the Officers ; but, in re-passing the Morass, being last, he lost his Buckler in the Mud, out of which he extricated himself with great Difficulty. *Cæsar*, who had seen the Engagement, went with Shouts of Joy to receive and caress the Soldier ; but the Youth, with Tears in his Eyes, and filled with Shame, begg'd *Cæsar's* Pardon that he had not brought back his Buckler. Whatever Cowardice it shew'd

for

O D E

pey, the oldest of my Acquaintance, with you have I often passed a great Part of the Day *agreeably* over a Glass of Wine, crowned with Flowers, and perfumed with the finest Essences of *Syria*. I still remember our precipitate Flight at the *bloody* Battle of Philippi, where I shamefully left my Shield, Valour itself being forced to give Way, and our most daring Champions made with Shame to bite the very Ground. But Mercury in a thick Cloud carried me safe thro' my Enemies. As for you, embarking on a troubled Sea, you again exposed yourself to the Hazards of War. *Now that you are restored to us in Safety, be not unmindful to make the Sacrifice you vow'd to Jupiter; and as you are almost worn out with the Fatigues of War, come, and repose yourself under my Laurel. Spare not the Wine that is destin'd for you. Indulge yourself in drinking freely of my generous Massic Wine, which you find to be a sovereign Remedy for dispelling Anxiety; nor spare the fine Perfumes that are in the costly Shells. Who takes Care to provide us with Crowns of green Parsley or Myrtle? Whom will Venus name Master of the Feast? I design to be as merry To-day as any Thracian; it gives me infinite Pleasure to play the Bacchanal on the safe Arrival of my Friend.*

N O T E S.

for one to throw away his Buckler, yet here *Horace* owns it, to extol *Augustus's* Glory the more, by mentioning the Circumstances of his Victory, and the Terror wherewith he struck his Enemies. *Alceus* also threw away his Shield in a Battle; so that in this, as in other Things, there is a Conformity between him and *Horace*, in whose Life it ought to be particularly remarked.

11. *Fraeta Virtus.*] The Poet does Justice to the Conquered, and at the same Time pays the highest Compliment to the Conquerors. *Brutus* and *Cassius* had the better Troops, but Victory declared for *Octavius* and *Antony*. The braver an Enemy is, the more Glory to conquer.

13. *Sed me per hostes Mercurius celer.*] The Poet here alludes to the Battles of *Homér*, where the Gods are often represented as carrying off some one of the Combatants, and compassing him with thick Clouds, to snatch him from the Violence of his Enemy. And this Province, in regard of himself, he here assigns to *Mercury*, as being the Father of Eloquence, and the protector of learned Men: He means also to let us know, that his Poetry, and the Patronage of *Mæcenas* had procured him his Pardon.

15. *Te rursus in bellum resorbens.*] This is purely historical. Many that had escap'd from the Battle of *Philippi* embarked for *Italy*, to make up their Peace. The Ship in which they were was driven ashore by a Tempest, near Cape *Palinurus*. *Horace* obtained his Pardon by the Intercession of *Mæcenas*; but *Pompeius Varus*, and others, not proving so fortunate, returned to *Sicily*, and joined young *Pompey*. 'Tis for this Reason that *Horace* says, *in bellum resorbens, unda fretis tulit æstuosis.*

23. *Conchis.*] Vessels made of Shell, or after the Similitude of Shells.

25. *Quem Venus.*] The Romans at their Entertainments generally chose a King by a Cast of the Dice, which Cast was called *Venus*, *Venerius Jactus*, or *Basilicus*; and for this Purpose they made use of either the *Tali* or *Tesseræ*; for the *Aleæ* were forbidden by Law. *Venus* was the fortunate Throw in both; but with this Difference, that with the *Tali* all the Dice were to rise of different Numbers; but with the *Tesseræ*, the Conqueror was to throw three Sixes.

27. *Edonis.*] The *Edonians* were formerly a People of *Thrace*, afterwards of *Macedonia*, of which they inhabited the eastern Part.

O D E VIII.

This Ode is very curious, and full of Galantry ; there is nothing in it by which we can know when it was composed ; but it is sufficient to remark, that

IN BARINEM.

ULLA si juris tibi pejerati
Poena, Barine, nocuisset unquam ;
Dente si nigro fieres, vel uno
Turpior ungui ;

Crederem : sed tu, simul obligasti
Perfidum votis caput, enitescis
Pulchrior multo, juvenumque prodis
Publica cura.

Expedit matris cineres opertos
Fallere, & toto taciturna noctis
Signa cum cœlo, gelidâque Divos
Morte carentes.

Ridet hoc, inquam, Venus ipsa ; rident
Simplices Nymphæ, ferus & Cupido,
Semper ardentes acuens sagittas
Cote cruentâ.

Adde,

O R D O,

O Barine, si ulla pœna pejerati juris unquam nocuisset tibi : si fieres turpior nigro dente vel uno ungui ; crederem. Sed tu, simul obligasti tuum perfidum caput votis, enitescis multo pulchrior, prodisque publica cura juvenum. Expedit fallere opertos ci-

neres matris, et taciturna signa noctis cum toto cœlo, divosque carentes gelida morte.

Ipsa Venus, inquam, ridet hoc ; simplices nymphæ rident hoc, et ferus Cupido, semper acuens ardentes suas sagittas cruentâ cote.

Adde,

N O T E S.

1. *Ulla si juris tibi pejerati.*] The Sense of these four Lines depends on a Superstition of the Antients, who believ'd that a Lie was always followed with some Pain, and that a Person could no sooner utter a Lie, than one of his Teeth became black, a Nail was marked, or a Blister appeared on the End of his Tongue, or on his Nose, or some Mark upon his Face, his Foot deform'd, or his Shape marr'd, or that he lost some Hair. It is on the same Subject that *Ovid* made the third Elegy of the third Book.

*Fſſe Deos credamne ? fidem jurata ſefellit,
Et facies illi quæ fuit ante, manet.*

*Quam longos habuit nondum perjura capillos,
Tam longos, poſtquam numina læſit, habet.*

‘ Can I believe there are any Gods ? She
‘ hath violated the Faith ſhe gave me with
‘ ſo many Oaths, and yet ſhe continues as
‘ beautiful as ever. The fine Hair ſhe had
‘ before ſhe perjur’d herſelf, ſhe ſtill has, as
‘ long, and as fine, even ſince ſhe offended
‘ the Gods.’

The

O D E VIII.

that Horace wrote the greatest Part of his amorous Odes before he was forty Years of Age.

TO BARINE.

BARINE, had you ever suffered the slightest Punishment for your false Oaths; were but one of your Teeth, or a Nail of your Hand affected with the least Blemish, I would believe you; but you are no sooner perjured, than you appear more beautiful, and become the desirable Object of all our Youth. It seems only to set you off to the greater Advantage, that you have violated the Ashes of your Mother, deceived the Heavens, and the Stars that shine during the Silence of the Night, and mocked the immortal Gods themselves. Venus, I say, only smiles at this, and the gentle Nymphs seem well pleased, as does cruel Cupid, who always whets his new-forged Arrows on a Stone wet with Blood. Add

NOTES.

The *Latins* took this from the *Greeks*; for *Theocritus* writes in his ninth Idyll,

Μηκίτ' ἐκὶ γλῶσσαις ἄκρας ολοφυδὲνα φύσης.

'Take particular Care not to make a Blister grow on the End of your Tongue;' that is, take particular Care not to lie. And in the twelfth Idyll, he calls very pleasantly the Marks ψύδρα, *Lies*.

— Εγὰρ δὲ σε τον καλον αἰνῶν
ψύδρα ῥίνοσ ὑπερδεν ἀραιῆς σὺν αναφυσῶ.

'You are so very beautiful, that in praising of you, I shall make no Lies grow on the End of my Nose.' And the same has come in some Manner down to us; for I have heard a great many call vulgarly *Lies*, the little white or black Marks that appear sometimes upon the Nails.

5. *Sed tu simul obligasti perfidum votis caput.*] There is some little Difficulty in this Passage. They who bound themselves by Oaths or Promises, tacitly subjecting themselves to certain Penalties and Maledic-

tions, if they broke their Engagements. Their Heads were in some Sense devoted, and subject to all those Maledictions. In Allusion to this, *Horace* says of *Barine*, *sed tu simul obligasti perfidum votis caput.* *Votis* is here therefore an Ablative; and what *Horace* here describes by *obligare votis caput*, *Plautus* simply expresses by *alligare caput*. Such as were in this Manner bound, were said to be *voti rei*, *voti damnati*, and after the Accomplishment, *voti absoluti*.

9. *Expedit.*] As if *Horace* had said, since your Perjuries serve only to render you more beautiful, 'tis profitable for you to violate the Ashes of your Mother, and deride the Gods. Perhaps these four Lines contain only a Description of the Manner in which *Barine* was wont to swear: By the Soul of her Mother, by the Stars, and by all the Gods. We meet in *Propertius* with an Instance of this Kind of Oaths, *Lib. 2. Eleg. 20.*

*Ossa tibi juro per matris, & ossa parentis.
Si fallo, cinis beu! sit mihi uterque gravis.*

16. *Cote cruenta.*] The Cruelty of *Cupid* could not be more naturally represented than

Adde, quòd pubes tibi crescit omnis,
 Servitus crescit nova: nec priores
 Impiæ teſtum dominæ relinquunt,
 Sæpe minati.

20

Te ſuis matres metuunt juvençis,
 Te ſenes parci, miſeræque nuper
 Virgines nuptæ, tua ne retardet
 Aura maritos.

O R D O.

*Adde, quod pubes omnis crescit tibi, nova | piæ. Matres metuunt te juvençis, ſenes parci
 ſervitus crescit tibi; nec priores licet sæpe | te etiam metuunt, miſeræque virgines nuper
 minati ſunt, relinquunt teſtum dominæ im- | nuptæ, ne tua aura retardet maritos.*

N O T E S.

it is here by *Horace*; who, to ſharpen his Ar-
 rows upon a Stone, makes this little God
 uſe Blood in Place of Water or Oil. *Ana-*
creon ſays, that when *Vulcan* has forged | the Arrows of Love, *Venus* dips their Points
 in Honey, but *Cupid* takes them afterwards,
 and dips them in Gall.

O D E IX.

*To know how to comfort the Afflicted, is a Talent that does not fall to every
 Man's Share; it is even hazardous to undertake it. The greater and
 juſter the Affliction, the harder it is to find Reasons ſtrong enough to ſur-
 mount it. After all, in Loſſes that cannot be remedied, Addreſs muſt be
 made to the Heart, rather than the Fancy, or the Judgment rather than the
 Affections. Care muſt be taken to blunt the Keenneſs of Thought, and leave
 it to Time to do the reſt. The more natural and unaffected the Motives of
 Comfort are, they will then be of greater Uſe than the graver Maxims of
 Morality and ſtudied Reasoning. This is the Method Horace, in this
 beauti-*

AD VALGIUM.

NON ſemper imbres nubibus hispidos
 Manant in agros; aut mare Caspium
 Vexant inæquales procellæ

Uſque;

O R D O.

*O amice Valgi, imbres non ſemper manant | cellæ uſque vexant mare Caspium: nec ſtat
 nubibus in agros hispidos; aut inæquales pro- | iners*

N O T E S.

2. *Mare Caspium.*] The *Caspian Sea* is | to the North, *Armenia* to the Weſt, and
 in *Aſia*, having *Persia* to the South, *Tartary* | *India* to the Eaſt. *Horace* makes Choice of
 this

to this, that the rising Youth become all your Admirers, the Number of your Slaves daily increases, and your first Lovers, who often threatened to abandon you on Account of your Perjuries, still continue to follow you. The careful Mothers and frugal Sires are afraid of you for their Sons; and the new-married Ladies are in great Pain, lest your powerful Charms detain their Husbands.

NOTES.

17. *Adde quod pubes.*] Commentators have not seen all the Delicacy and Beauty of this Passage. Horace says, that the Youth grow up only for her. Besides that this is very gallant and polite; there is also something grand and noble in the Compliment, as making *Barine* a Kind of Divinity, to whom all the future Services of the Youth were destined and vowed.

22. *Te senes parci.*] Covetousness is common to old Men, who, for this Reason, are always called *Parci*. Horace says in his Art

of Poetry.

Multa senem circumveniunt incommoda, vel quod Quærit & inventis miser abstinet, ac timet uti.

‘ Old Age is accompanied with a great many Inconveniences; for Instance, it desires always to heap up, and is afraid to make use of what it hath.’

ODE IX.

beautiful Ode, takes with an affectionate Father, under great Affliction for the Death of his Son, whom he loved most tenderly. He does not condemn his Grief, he only proposes to hinder its Continuance, or at least, to stop its Career.

There is no great Difficulty in fixing the Time when this Ode was compos'd. It appears plainly, by the last four Lines, that it was after Augustus made his Voyage into the Lesser Armenia, from whence he sent Tiberius into Greater Armenia, there to fix Tigranus upon the Throne. This happened in the Year of Rome 733, and this Ode was undoubtedly compos'd the Year after, Horace being then forty-seven Years of Age.

TO VALGIUS.

THE Clouds do not always pour down Rain upon the Fields, nor do the furious Tempests perpetually agitate the Caspian Sea. Armenia is not covered with Ice throughout

NOTES.

this Sea, because it is more dangerous than others. Pomponius Mela describes it thus:

Mare Caspium omne atrox, sævum, sine portibus, procellis undique expositum, ac belluis magis quam cætera refertum, & ideo minus navigabile,

‘ The Caspian Sea, altogether fierce, raging, without Harbours, on all Sides exposed to Storms, and fuller of Monsters than any other, and for that Reason less navigable.’

It is every where surrounded with Land, without

Usque ; nec Armeniis in oris,
 Amice Valgi, stat glacies iners
 Menses per omnes ; aut Aquilonibus
 Querceta Gargani laborant,
 Et foliis viduantur orni ;

5

Tu semper urges flebilibus modis
 Mysten ademptum ; nec tibi Vespero
 Surgente decedunt amores,

10

Nec rapidum fugiente Solem.
 At non ter ævo functus amabilem
 Ploravit omnes Antilochum senex
 Annos ; nec impubem parentes
 Troilon, aut Phrygiæ sorores
 Flevere semper. desine mollium
 Tandem querelarum ; & potius nova
 Cantemus Augusti tropæa

15

Cæsaris ; & rigidum Niphaten,
 Medumque flumen gentibus additum
 Victis, minores volvere vortices ;
 Intrâque præscriptum Gelonos
 Exiguus equitare campis.

20

O R D O.

iners glacies in Armeniis oris per omnes menses : aut querceta Gargani laborant Aquilonibus et orni semper viduantur foliis. Tu vero semper urges ademptum Mysten flebilibus modis : nec amores decedunt tibi Vespero surgente, nec fugiente rapidum solem.

At senex Nestor functus ter ævo non ploravit amabilem Antilochum omnes annos ;

nec parentes aut Phrygiæ sorores semper flevere impubem Troilon. Tandem desine mollium querelarum, et potius cantemus nova tropæa Augusti Cæsaris, et Niphaten rigidum, flumenque Medum additum victis gentibus, volvere minores vortices ; Gelonosque equitare exiguis campis intra spatium præscriptum.

N O T E S.

without any visible Communication with the Ocean. Its Circumference is five hundred Leagues, and its Length three Hundred and sixty-five.

4. *Armeniis in oris stat glacies.*] The Ice of Armenia here mentioned, is not an Imagination of Horace, it is very well vouched, and his Words are found to be agreeable to Truth. The latest Accounts we have of Armenia are, that this Country is almost surrounded with Mountains, viz. Taurus, Pariades, Antitaurus, Niphates, and Ararat ; that these Mountains being continually covered with Snow and Ice, are extremely cold ; that the Nature of the Soil, which is impregnated with Salt, contributes to increase its Coldness ; and therefore it is no uncommon Thing to see it snow and hail there in the Month of June.

5. *Valgi.*] This is the Poet Titus Valgius, of whom Horace speaks in the tenth Satire of the first Book ; and of whom Tibullus hath said, that no Poet ever came so near Homer as he.

Valgius æterno propior non alter Homero.

7. *Gargani.*] Garganus, a Mountain of Apulia in Italy.

13. *At non ter ævo functus.*] Nestor, who lived three entire Ages ; that is, three Times thirty Years, and not three hundred Years, as some have asserted ; thirty Years being reckoned a natural Age, to distinguish it from a civil Age, which is arbitrary, and depends on the Will of Men.

14. *Antilochum.*] Antilochus seeing his

O D E

out the whole Year, or the Forests of Garganus beat upon by the North Winds; nor are the Trees continually naked of Leaves; *but* you, my dear Valgius, *give no Respite to your Grief*; you are always lamenting, in mournful Strains, the Death of your dear Myfles; nor is your Anxiety abated either when the Evening Star arises, or when it * disappears upon the Approach of the Sun. *Consider*, the aged *Nestor* did not always mourn for his darling Son *Antilochus*. † *Hecuba*, *Priam*, and ‡ the Princesses of *Troy*, at last gave over their Lamentation for young *Troilus*. Leave off therefore these soft mournful Strains, and let us rather sing the late Victories of *Augustus*, the *Niphates* covered with Snow, the River *Medus*, which is now become a Part of our Conquest, and rolls its Billows with a gentler Course. Let us, *in fine*, sing of the *Scythians*, who, *now* confined within their own narrow Country, dare not pass the Bounds that are prescribed to them.

* *Flies the rapid Sun.*† *The Parents.*‡ *Phrygian Sisters.*

N O T E S.

Father *Nestor* wounded, and ready to fall under the violent Efforts of *Memnon*, threw himself between the two Combatants, where he received a Wound. of which he died.

16. *Troilon.*] *Troilus* was one of *Priam's* Sons. His Life was precious to his Country, because the Fate of *Troy* depended upon it. He was killed by *Achilles* in the Flower of his Age.

16. *Phrygiæ sorores.*] The Sisters of *Troilus* were, *Creusa*, *Loadicea*, *Polyxena*, and *Cassandra*.

18. *Et potius nova, &c.*] *Valgius* could scarcely withstand an Argument so strong as this. The Voyage *Augustus* lately made to the East, was more glorious than any of his most successful Campaigns. This Prince had made not only the Roman Name respected over all *Asia* and *Africa*, and made what Terms of Peace he pleased with the *Indians* and *Ethiopians*, &c. but, what the Romans had most at Heart, he had humbled the Insolence of the *Parthians*; he had obliged *Phraates* their King to draw his Troops from *Armenia*, to return the Roman Standards, and the Prisoners that had been detained for thirty Years, and to pull down the Trophies *Ored* had raised on the Defeat of *Crassus*. So many Prodigies performed in less than two Years, were the more agreeable to the Romans, that it had not cost the Republick the Loss of one Man. In

these Circumstances, *Horace* could not but be in the right to ask *Valgius* to give some Respite to his Grief, and partake, for some Time, of the common Joy.

20. *Niphaten.*] The *Niphates* is a great Mountain in *Armenia*; *Horace* calls it *frigidum*, cold, because it is covered with Snow. *Virgil* speaking of this Victory of *Augustus* in his third Book of *Georgicks*, says,

*Addam urbes Asiæ domitas, pulsumque Niphaten,
Fidentemque fuga Parthium, versique sagittis,
Et duo rapta manu diverso ex hoste tropæa.*

‘ Here I shall add the Cities he subdued
‘ in *Asia*, the People that he conquered,
‘ those of *Niphates*, and the *Parthians*, who
‘ trust to the Arrows they shoot in flying,
‘ and the two Victories he gained over two
‘ Enemies at a great Distance from one another.’

21. *Medium flumen.*] *Plutarch* writes, that the *Euphrates* was formerly called *Medus*, by which *Horace* means the *Parthians*, as he did the *Armenians* by the *Niphates*.

23. *Gelonos.*] by the *Geloni* we must understand the *Scythians*, who made Incursions into *Armenia*, to whom *Augustus* set Bounds that they should not pass, as he had done to the *Parthians*.

ODE X.

Horace addresses this incomparable Ode to Licinius Varro Murena, Brother of Proculeius, and of Terentia, Mæcenas's Lady, who is the same Licinius that conspired against Augustus with Fannius Cæpio in the Year of Rome 731; for which he was banished, and afterwards put to Death, notwithstanding all the Interest Mæcenas and Proculeius could make for him.

This Ode was composed before Licinius was engaged in this Conspiracy, but after his Goods were confiscated for carrying Arms against Augustus.
Horace,

AD LICINIUM MURENAM.

RECTIUS vives, Licini, neque altum
Semper urgendo; neque dum procellas
Cautus horrescis, nimium premendo
Littus iniquum.

Auream quisquis mediocritatem
Diligit, tutus, caret obsoleti
Sordibus tecti, caret invidendâ.
Sobrius aulâ.

Sæviùs ventis agitur ingens
Pinus; excelsæ graviore casu

5

IO
Decidunt

O R D O.

O Licini, vives rectius neque semper urgendo altum; neque, dum cautus horrescis procellas, nimium premendo iniquum littus. Quisquis diligit auream mediocritatem, tutus, caret sordibus obsoleti tecti, sobrius caret aulâ invidendâ. Ingens pinus sæviùs agitur ventis, excelsæ turres decidunt graviore casu,

N O T E S.

1. Neque altum semper urgendo; neque dum, &c.] To understand the true Meaning of Horace in these Words, we must consider the Conformity they have with the State Licinius Murena was then in. Licinius then having all his Goods confiscated for bearing Arms against Cæsar, his Brother Proculeius endeavoured to make this great Loss easy to him, by giving him the Half of his whole Fortune. If he would have

been contented with that Station of Life, to which this kind Office of his Brother raised him again, he had not fallen into those Misfortunes which he afterwards did. To bring Licinius Murena to this, Horace endeavours, in this Ode, to cure him of Ambition and Despair, the two Rocks on which he afterwards split. He makes use of a very familiar Comparison of those who make Voyages on the Sea, whereby he lays before

ODE X.

Horace, who knew his restless and ambitious Spirit, and that he was as unfit to bear Prosperity as Adversity, designs, by this Ode, to point out the Way how he might avoid those Misfortunes into which he fell afterwards, by not following the good Advice Horace here gives him. The great Address of the Poet, is, in making no Application that could prejudice Licinius. The Rules of Conduct he gives are general, and almost all covered under different Figures; and the Ode itself is short, easy to be understood, and beautified with a great many Comparisons.

TO LICINIUS MURENA.

DEAR Licinius, you will * steer your Course more safely thro' the Sea of Life, if you launch not always out into the Deep, provided, on the other hand, that being over cautious, and afraid of a Storm, you bear not too near the Shore, which is equally dangerous. Who loves the golden Mean, is quite secure; as he does not choose to live in a sordid little House, he is not ambitious to live in a magnificent Palace that attracts Envy. The lofty Pine is most beat upon by the Winds.

High

* Will live more solely.

NOTES.

before him an exact Picture of those two Extremes. By those who are always for advancing into the high Seas, he admirably represents the Ambitious, who never think themselves exalted high enough in the World; and by those who, upon the Appearance of a Storm, are seized with Fear, and coast it always along the Shore, and thus lose their Lives by too great Precaution, he gives a fine Description of those who, upon the least Disgrace, lose their Judgment, and in their Despair take dangerous Resolutions.

6. *Tutus caret obsoleti.*] Horace says *tutus caret*, he is secure against the Necessity of an indigent Dwelling; and *sobrius caret*, he is too discreet and prudent to lodge in a sumptuous Palace that might expose him to Envy. Or perhaps these two Words *tutus* and *sobrius*, ought to be detached entirely from the Verb *caret*, and considered as be-

longing to the Person who is here said to love Mediocrity of Condition, always accompanied with Security and Temperance. He is not exposed to the Inconveniencies of Want, nor the Envy of a splendid Rank.

7. *Invidendâ.*] Magnificent, splendid, and of Consequence subject to Envy; as he says, Ode first, Book third, *Invidenda postes.* Lucretius (*V.* 1130.) has excellently explained this;

Invidia quoniam seu fulmine, summa vaporant.

Plerumque, & quæ sunt aliis magis edita cumque.

‘ All Things that are magnificent, and rise in Grandeur and Height above others, are subject to Envy, as well as to Thunder.’

9. *Sævius.*] *Sævius* is proposed to the Reader

Decidunt turres; feriuntque summos
Fulmina montes.

Sperat infestis, metuit secundis
Alteram sortem bene præparatum
Pectus. informes hiemes reducit

Jupiter; idem

Summovet: non, si malè nunc, & olim

Sic erit: quondam citharâ tacentem

Suscitat Musam, neque semper arcum

Tendit Apollo.

Rebus angustis animosus atque

Fortis appare: sapientèr idem

Contraheis vento nimum secundo

Turgida vela.

15

O R D O.

casu, fulminaque feriunt summos montes.

Pectus bene præparatum sperat in rebus infestis, metuit vero alteram sortem in rebus secundis. Jupiter reducit informes hyemes; idem Jupiter summovet eas: si nunc male est, non et olim sic erit: Apollo quondam suscitatur

citharâ sua musam tacentem, neque semper tendit suum arcum. Appare fortis atque animosus in angustis rebus: idem sapienter contraheis vela tua turgida vento nimum secundo.

N O T E S.

er instead of *sæpius*; and indeed this Reading seems to add a greater Justness to the Sentiment of the Poet: For, *Sæpius ventis agitatur ingens pinus*, agrees better with what follows, *Excelsæ turres gravius decidunt* (which also is a properer Reading than, *Et celsæ*) *Et fulmina gravius feriunt summos montes.* If he had used the Word *sæpius* in

the first Phrase, he would have put *frequentiore casu*, or something like it, in the other.

13. *Metuit secundis.*] Prosperity is more to be dreaded than every one thinks; the higher it rises, the more are we liable to some fatal Reverse of Fortune. It was on this Account that the Antients were wont to

O D E

High Towers have the most terrible Downfall, and Thunder falls with the greatest Force upon the highest Mountains. A Heart prepared for all Events, never loses Hopes in Adversity, and yet retains some Fear in Prosperity. Jupiter sends us stormy Winters, and he also removes them; if we are unfortunate now, we shall not be always so. Apollo sometimes † tunes his Lyre, and does not always bend his Bow. Show, *therefore*, that you have Resolution and Courage in Adversity, ‡ and conduct yourself with Prudence in the Height of Prosperity.

† Wakes his silent Muse with the Harp.

‡ Prudently furl your Sails swell'd with too prosperous a Gale.

NOTES.

to appease the Gods by Sacrifices after some very signal Success. Had *Licinius* been but fearful in Prosperity, he would have avoided all the Misfortunes that befel him.

15. *Informes hiemes.*] This Epithet, as it is very singular and bold, so it is very happy and well chosen. Winter quite changes the Face of the Universe, it disfigures and deforms Nature.

19. *Neque semper arcum tendit Apollo.*] The Ancients represent *Apollo* as the Cause of a great Number of the Evils that affect Kingdoms, Armies, &c. as the Plague, Famine, &c. It is for this Reason that *Horace* addresses him in his secular Poem with Prayers to retain his Arrows in his Quiver, and be appeased.

Conditio mitis placidusque telo.

Homer says, that the Arrows of this God brought the Plague into the *Grecian* Camp; the Reason of which is evident. In like

Manner, when *Horace* says here, that *Apollo* has not always his Bow bent, he means that *Apollo* does not always afflict Mankind with the foremention'd Calamities; it is therefore a wrong Application of these Words, which a great many make, when they use them to express that the Mind ought not always to be upon the Stretch, but should now and then be allowed some Relaxation.

21. *Animosus atque fortis.*] *Horace* had good Reason for making Use of both the Words *animosus* and *fortis* on this Occasion. The first marks only the Disposition of the Soul, the other the Effects of that Disposition, the Actions that spring from it. The one is the Cause, the other the Effect. *Animosus* is properly one that fears nothing; *fortis* is who struggles thro' all Hardships with Patience. This Passage well merited a particular Explanation.

O D E X I.

There are a great many who know not how to be happy, or at least will not allow themselves to be so : They disquiet themselves with a thousand Apprehensions of Danger, which exist no where but in their own Imagination, and dread the Approach of Evils, of which there is not the least Appearance. This was the Character of Hirpinus. Altho' he dwelt in Rome in a quiet House, far from the Alarms of War, yet his Fate, and that of the Empire, appeared to him very uncertain. He was continually providing against Accidents which were never likely to happen, and brought
upon

AD QUINTIUM HIRPINUM.

QUID bellicosus Cantaber, & Scythes,
Hirpine Quinti, cogitet, Adriâ

Divisus objecto, remittas

Quærere; nec trepides in usum

Poscentis ævi pauca. fugit retro

Lêvis juventas & decor, aridâ

Pellente lascivos amores

Canitie, facilemque somnum.

Non semper idem floribus est honos

Vernis; neque uno Luna rubens nitet

Vultu. quid æternis minorem

Consiliis animum fatigas?

Cur

O R D O.

O Hirpine Quinti, remittas quærere quid
Bellicosus Cantaber cogitet, et Scythes divisus
Adria objecto: nec trepides in usum ævi po-
scentis pauca. Levis juventas et decor fugit
retro, arida canitie pellente lascivos amores

facilemque somnum. Non semper est idem bo-
nos floribus vernis; neque rubens luna nitet
semper uno vultu. Quid fatigas animum
tuum minorem æternis consiliis?

Cur

N O T E S.

1. *Scythes Adriâ divisus objecto.*] The
Ancients comprehended under the Name of
Scythians all the People inhabiting North-
wards; and we see clearly by this Passage,
that Horace gives that Name to the People
who were separated from Italy by the Adri-

atick Sea; that is, by the Scythians he un-
derstands the People of Illyria, Dalmatia,
Pannonia, and the Daci, &c. all which
Sueton comprehends under the general Name
of Illyria.

2. *Hirpine Quinti.*] The House of Quintius
was

ODE XI.

upon himself a real Evil, by his Cares and Endeavours to avoid a chimerical one. Horace, in this Ode, advises his Friend to lay aside this anxious and foreboding Temper. He tells him, that all Things are liable to Change and Variation; that the Knowledge of future Events altogether exceeds our Comprehension; and therefore Wisdom requires that we should give ourselves no Uneasiness about them. If anxious Thoughts will sometimes force themselves upon us, we should banish them by a chearful Glass, which is the best Antidote against such Attacks.

TO QUINTIUS HIRPINUS.

TROUBLE not yourself, dear Hirpinus, about enquiring into the Designs of the warlike Cantaber and Scythian, separated from us by the Adriatick Sea; nor be so very anxious about the Necessaries of Life, that requires but a little to satisfy it.

Youth, with all its Gaieties and Beauties, flies from us apace, and is succeeded by old Age, which banishes all the Levities of Love and soft Slumbers. The Flowers of the Spring do not always retain the same Bloom, nor does the Moon shine at all Times with the same Lustre. Why then do you disquiet your Mind about the future Events of Providence, which are beyond its Reach? Why do we not rather

NOTES.

was one of the most ancient and considerable in Rome, of which it became a Family after the Destruction of Alba, and was ranked in the Patrician Order by Tullus Hostilius. It was divided into four Branches, which are distinguished by the Surnames of *Capitolinus*, *Cincinnatus*, *Flamminius*, and *Crispinus*. The Person here addressed by Horace is the same whom he addresses Epist. 16. Book i. but cannot be distinguished from others of the same Name, which is the Reason that some Interpreters have thought Horace wrote *Crispine Quincti*, and that this is the same *Quinctius Crispinus* who was Consul with Cl.

Drusus Nero in the Year of Rome 744; but this is contrary to all the MSS. who read *Hirpine*.

II. *Quid æternis.*] As if he had said: Since Youth passes so swiftly away, and nothing in Nature is durable and lasting, why do you not now in old Age give some Relaxation to the Mind? Why do you oppress yourself with endless Cares and Projects? Such Commentators as fancy that by *æternis consiliis*, we are to understand the Counsels and Designs of the Gods, because they are eternal, little comprehend the Poet's Design, who means only to insinuate to Her,

Cur non sub altâ vel platano, vel hâc
Pinu jacentes sic temerè, & rosâ

Canos odorati capillos,

Dum licet, Assyriâque nardo,
Potamus uncti ? dissipat Evius

Curas edaces. quis puer ociùs

Restinguet ardentis Falerni

Pocula prætereunte lymphâ

Quis devium scortum eliciet domo

Lyden ? eburnâ, dic age, cum lyrâ

Maturet, incomtum Lacænæ

More comam religata nodum.

O R D Q.

Cur non sic temere jacentes vel sub hac altâ platano, vel sub hac pinu, et odorati canos nostros capillos rosa, unctique Assyriâ nardo potamus dum licet ? Evius dissipat curas edaces. Quis puer ocius restinguet po-

cula ardentis vini Falerni lymphâ prætereunte ? Quis eliciet domo Lyden devium scortum ? Age, dic ei ut maturet cum lyra sua eburna. religata suam comam nedum incomtum more mulieris Lacænæ.

N O T E S.

pinus, that his Mind would not be able to bear up under that perpetual Succession of new Cares, and Variety of different Schemes with which he oppressed it.

16. *Assyriâque nardo.*] *Nardus* is properly a Plant which grows in *India*. He calls it *Assyrian*, because the *European Merchants* bought it in *Syria*. Those who think

Horace means a Kind of *Nardus* growing in *Cilicia*, not far from *Syria*, seem to have forgot that it was a savage Kind of *Nardus*, which never enter'd into the Composition of these exquisite Perfumes and Odours.

19. *Restinguet ardentis Falerni pocula.*] Some Interpreters have explain'd this Passage, as if *Horace* desir'd his Servant to bring some Water

O D E

ther place ourselves without Ceremony under this lofty Planetree, or this Pine, put on Rose-garlands, anoint our grey Heirs with the finest Perfumes, and solace ourselves, while we may, with a hearty Glass? It is Wine that dispels these Cares that prey upon us. Which of you Boys, will soonest cool for us a Bottle of this hot Falernian in that Rivulet running by us? Who will go for Lyde? Be sure you tell her to bring her Ivory Harp with her, *and not mind her Dress*, but come with her Hair tied in a careless Knot, like the Lacedemonian Ladies.

N O T E S.

Water to mix with their Wine; whereas, he plainly wants that it should be cooled in the neighbouring Stream. There is indeed a Fragment of one of the Odes of *Anacreon* still extant, which seems to favour the Sentiment of these Commentators: For he commands his Boy to put ten Measures of Water among five Measures of Wine, to moderate the insupportable Strength of that Liquor; but, notwithstanding this, the other Method of explaining seems more just, and more agreeable to the Words of *Horace*. the Epithet *prætereunte* seems necessarily to demand it. It is very well known, that the Ancients made use of Ice and Snow to cool their Wine; when these could not be had, they had Recourse to Fountains and Streams.

21. *Quis devium scortum.*] By *devium scortum* Commentators understand a Courtesan that was not publick, such a one as the Ancients strictly understood by the Word *meretrix*, when opposed to *prostituta* and *vaga*. Propert. Lib. I. El. 5, 7.

Non est illa vagis similis conlata puellis.

23. *Incomtum Latæne more.*] This Passage has very much embarrassed Interpreters, who have been at a Loss what to make of it. 'Tis certain that we ought to read *incomptam* as one Word, and refer it to *comam*, as is evident from what follows, *viz. more Latæne*: For it is evident from all that remains of Antiquity, that the *Lacedemonian Ladies* were very negligent and careless in their Dress.

O D E XII.

As this Ode is one of the finest Odes of Horace, it has more of Galantry in it than any of his other Compositions. Mæcenas very much importuned Horace to write of the Wars of Italy; Horace unwilling to undertake such a Task, pleads for his Excuse, on the one Hand, that he thought himself incapable to execute so great a Design; and on the other, that Mæcenas himself had undertaken to write the History of Augustus, in which he would, without doubt, succeed much better than he; and to make his Excuses more prevalent, he tells him, that his

A D MÆCENATEM.

NOLIS longa feræ bella Numantiæ,
 Nec dirum Annibalem, nec Siculum mare
 Pœno purpureum sanguine, mollibus
 Aptari citharæ modis;
 Nec sævos Lapithas, & nimiùm mero
 Hylæum; domitosque Herculeâ manu
 Telluris juvenes, unde periculum
 Fulgens contremuit domus

5

Saturni

O R D O.

O Mæcenas, nolis longa bella feræ Numan- | modis citharæ; nec sævos Lapithas, et Hy-
 tiæ, nec dirum Annibalem, nec Siculum mare | læum nimium mero; juvenesque Telluris do-
 purpureum Pœno sanguine, aptari mollibus | mitos Herculeâ manu, unde fulgens domus
 veteris

N O T E S.

1. *Bella Numantiæ.*] Numantia was a City of Spain, near the River Durius, in the same Place where Soria is now situated. It held out against the Romans eight Years. They laid Siege to it in the Year of the City 622, under the Command of Pompeius Rufus, and remained before it till the Year 630, when, at last, it was taken by the second Scipio Africanus. Horace gives it the Epithet of *Fera*, to denote the undaunted Valour of the Inhabitants, who chose rather to destroy themselves by Poison, Fire and Sword, than fall into the Hands of the Conqueror.

2. *Nec dirum Annibalem.*] Hannibal maintained a War against the Romans seventeen Years. Horace here calls him *Dirus*, because he had almost proved fatal to the Romans, having vanquished several of their Generals, destroyed in Battle the greatest Part of the Citizens, and put Rome itself into the highest Consternation, having carried his victorious Arms within three Miles of it.

2. *Nec Siculum mare.*] This must be understood of the first Punick War, in which the Romans obtained three signal Victories over the Carthaginians on the Sicilian Sea. The first under the Conduct of Cains Duilius, the

ODE XII.

his Muse would not permit him to sing but of the Beauty and Charms of Licinia, with whom Mæcenas was deeply in Love. Then he takes Occasion to enumerate some of those amiable Qualities she was eminently possessed of, which could not fail to attract Mæcenas's Esteem, and render her, to one of his Discernment, more valuable than all the Treasures of the World. In fine, Horace, to flatter Mæcenas's Passion, and praise Licinia's Beauty, makes use of such Finesse as Ovid and Tibullus were intire Strangers to.

TO MÆCENAS.

DON'T command me, *Mæcenas*, to set to the soft Notes of my Harp, *fit only for Love*, the long Wars of cruel Numantia, the Defeat of terrible Hannibal, nor the Sea-fights that dyed the Sicilian Sea with the Blood of the Carthaginians. Don't command me to sing of the cruel Lapithæ, nor of the drunken Centaur Hylæus, nor of the Giants; those terrible Sons of the Earth, who made the magnificent Palace of old Saturn shake, 'till subdued by the powerful

NOTES.

the second by *Attilius Regulus*, and the third by *Lutatius Catulus*. In the second, the Carthaginian Fleet, though it consisted of three hundred and fifty Vessels, was yet put to Flight, and two thousand seven hundred Men made Prisoners.

5. *Lapithas*.] The *Lapithæ* were a People of *Thessaly*, who associated themselves with the Giants, in order to make War against the Gods.

6. *Hylæum*.] *Hylæus* was a Centaur, and slain by *Atlanta*, because he attempted to ravish her. It may not, perhaps, be amiss to propose here the Conjecture of *Dacier* upon these four Lines. It may seem strange, says he, how the Poet comes to introduce the Giant and *Lapithæ* here, since *Mæcenas* does not demand of *Horace* to write a Description of the fabulous Wars. We must necessarily therefore conclude, that the Poet makes use of these Expressions to explain Events that are already past; and which,

though in this Manner concealed, could not fail of being understood by the Resemblance and Conformity they had to the History of those whose Names he had borrowed. This Conformity was very visible, and it was an easy Matter to discern, that by the *Lapithæ* and *Giants* who were subdued by *Hercules* in the Plains of *Thessaly*, *Horace* means the Troops of *Brutus* and *Cassius*, which were defeated by *Augustus* almost in the same Place at the Battle of *Philippi*. In like Manner under *Hylæus*, *Horace* gives us the exact Portraiture of *Antony*, who ruined himself by his Intemperance, and his extravagant Passion for *Cleopatra*. All the World knows the excessive Debauches he was guilty of with that Princess; that he ordered himself to be called *Bacchus*, and imitated that God in his Habit, Equipage, and Pomp. Thus far *Dacier*, whose Opinion seems to be pretty well founded.

7. *Telluris juvenes*.] The *Giants*, according

Saturni veteris : tuque pedestribus
Dices historiis prælia Cæsaris,
Mæcenâs, meliùs, ductaque per vias
Regum colla minantium.

10

Me dulces dominæ musa Liciniæ
Cantus, me voluit dicere lucidum
Fulgentes oculos, & bene mutuis
Fidum pectus amoribus :

15

Quam nec ferre pedem dedecuit choris,
Nec certare joco, nec dare brachia
Ludentem nitidis virginibus, sacro
Dianæ celebris die.

20

Num tu, quæ tenuit dives Achæmenes,
Aut pinguis Phrygiæ Mygdonias opes
Permutare velis crine Liciniæ,
Plenas aut Arabum domos ?

Dum flagrantia detorquet ad oscula
Cervicem, aut facili sævitiâ negat,
Quæ poscente magis gaudeat eripi,
Interdum rapere occupet.

25

O R D O.

veteris Saturni contremuit periculum : tuque Mæcenâs, in pedestribus historiis melius dices prælia Cæsaris, collaque minantium regum ducta per vias. Musa voluit me dicere dulces cantus dominæ tuæ Liciniæ, oculos ejus lucidum fulgentes, et pectus ejus bene fidum mutuis amoribus : quàm nec dedecuit ferre pedem choris, nec certare joco, nec ludentem dare sua

brachia nitidis virginibus, sacro die celebris Dianæ, Num tu velis permutare ea quæ dives Achæmenes tenuit, aut Mygdonias opes pinguis Phrygiæ, aut plenas domos Arabum crine Liciniæ, ? Dum detorquet cervicem suam ad tua flagrantia oscula, aut facili sævitiâ negat oscula quæ magis gaudeat eripi a te poscente, interdum occupet rapere.

N O T E S.

and to ancient Fable, were the Sons of Titan and Terra. They were of an enormous Size, and had Feet resembling those of a Dragon. They were sent into the World to destroy the Gods, and dethrone Jupiter himself, against whom their Mother had been provoked. Apollo, Diana, Bacchus, and Hercules, came to the Assistance of Jupiter, who overthrew these Monsters, buried some of them under the Mountains, and precipitated the rest to the Bottom of Tartarus.

8. *Fulgens domus Saturni veteris.*] As the Giants and Lapithæ made the Palace of old Saturn shake, in like manner did Brutus, Cassius, and Antony, make Rome and Italy tremble. And it is Rome itself and Italy, that Horace understands here by the magnificent Palace of old Saturn. This Allusion is the more just, that that Part of Italy where Rome is, was called Saturnia, because

Saturn made that his Refuge after his Son was banished Heaven. This shews clearly the great Address of Horace, and the Justness of his Comparison. He has made the same Allusion in the fourth Ode of the third Book :

*Magnum illa terrorem intulerat Jovi
Fidens juvenus horrida brachiis.*

‘ Those terrible Youths, trusting to the
‘ Strength of their Arms, struck Jupiter
‘ with great Terror.’

9. *Pedestribus historiis,*] Horace has elsewhere said, *Musa pedestris, Sermo pedestris,* to denote a plain natural Style, and here opposes Poetry to History: The latter, so to speak, gets on Foot, it never quits the Earth, its Style ought to be smooth, its Diction plain and easy; modest even in its

Orna-

powerful Arm of Hercules. Mæcenas, you will describe far better in Prose, *than I can in Verse*, the Battles of Augustus, and *his glorious Triumphs*, in which Kings, muttering Revenge, were led in Procession thro' the Streets *before his Car*. My Muse allows me to sing of nothing but the sweet Voice of your charming Mistress Licinia, her bright sparkling Eyes, the unfeigned Return she makes to your Love : With what a becoming Air she joins the Dance in an Assembly ; what a fine Spirit of Raillery she has, and with how good a Grace she offers her fine Arms to dance with the gay Ladies on Diana's Festival ! Would not you, Sir, exchange the great Wealth Achæmenes was once possessed of, the immense Riches of the King of fertile Phrygia, and all the Treasures of the Arabians, for one Ringlet of charming Licinia's Hair ? especially in the Moment she turns her Neck to meet your ardent Kisses ; or when, with a Cruelty easy to be conquered, she refuses you one, which she wishes you would rather take by Force, and sometimes snatches a Kiss from you first, *whilst she seemingly defends herself*.

NOTES.

Ornaments, it avoids every Thing that favours of Affectation. Poetry, on the contrary, especially *Lyrick* Poetry, soars high, its Thoughts are noble, its Turns bold, its Expressions figurative ; Nature itself appears here dressed in its richest Attire.

13. *Domina Liciniae.*] This *Licinia* was Mistress to *Mæcenas*, and not to *Horace*, as some Interpreters have imagined, and especially *Torrentius* ; for the Sequel of the Ode incontestibly proves, that *Horace* speaks here of *Mæcenas's* Mistress. *Licinia* is the same with *Terentia*, and the Sister of *Proculius* and *Murena*. *Terentia* was the proper Name of the Family, and *Licinia* an adopted Name ; for *Terentius Varro* was adopted into the Family of *Murena*, which was named *Licinian*.

18. *Certare joco.*] By *joco*, *Horace* understands here Raillery, or smart Repartees ; and by *certare*, he explains the Custom the Romans had to dispute for the Prize of Raillery on Festival-days. This, Mr. *Spanheim* says, was also a Custom among the Greeks, and that they even crown'd those who conquer'd ; and this he proves by a Passage of *Aristophanes*, who speaking of the Rejoicings on *Ceres's* Festival, says in his Comedy of the Frogs, Act V. Scene VII.

Παίρναι καὶ σκωφάντα, νικῶντα ταινέειν.

“ Grant, O Goddess, I may act my Part so well in Jestings and Raillery, that I may overcome, and at last be crowned.”

This shews with what Care and Application *Horace* ought to be read ; because in one single Word, that at first Sight appears not worth Notice, he implies what is very curious and very remarkable.

18. *Nec dare brachia.*] Because the Ladies joined their Arms to dance in a Circle round *Diana's* Altar, according to an ancient Custom.

21. *Dives Achæmenes.*] *Achæmenes* was a King of *Persia* ; his Descendants, till *Darius*, the Son of *Hystaspes*, bore his Name, and were called *Achæmenides*. It is for this Reason that *Plato*, in his first *Alcibiades*, says, the Kings of *Persia* derive their Origin from *Achæmenes*.

22. *Aut pinguis Phrygiæ Mygdonias.*] He means the Riches of *Mydas* King of *Mygdonia*, which was a Part of *Phrygia*, and which took its Name from the *Mygdons*, or *Mygdonians*, a People of *Thrace*, or *Macedonia*, who had settled themselves in those Parts.

O D E XIII.

No Subject is too mean for a great Poet. The smallest Circumstance will afford him Matter enough to expatiate upon, and lead him into a Course of Reflections that will highly please and delight a judicious Reader. The Fall of a Tree seems to furnish but very little Subject for Poetry; but Horace employs that Circumstance to introduce Sappho and Alceus, without seeming to have sought an Occasion for it, and to speak in the Praise of Poetry, which he does with a marvellous Address. These
 Lyrick

In ARBOREM, cujus casu in agro Sabino pene oppressus est.

ILLE & nefasto te posuit die,
 Quicunque primum, & sacrilegâ manu
 Produxit, arbos, in nepotum
 Perniciem, opprobriumque pagi.
 Illum & parentis crediderim sui
 Fregisse cervicem, & penetralia
 Sparsisse nocturno cruore
 Hospitis: ille venena Colchica,
 Et quicquid usquam concipitur nefas,
 Tractavit; agro qui statuit meo
 Te triste lignum, te caducum
 In domini caput immerentis.

Quid

O R D O.

O arbos! quicunque primum posuit te, ille et posuit te nefasto die, et produxit te sacrilegâ manu in perniciem nepotum opprobriumque pagi. Crediderim illum et fregisse cervicem sui parentis, et sparsisse penetralia sua nocturno cruore hospitis. O triste lignum! ille tractavit venena Colchica, et quicquid nefas usquam concipitur, qui statuit te in meo agro, te caducum in caput domini tui immerentis.

Nun-

N O T E S.

1. *Ille & nefasto.*] In the first Part of this Ode, Horace shews his Resentment against those who had planted this unlucky Tree, as if they had been guilty of the Death which he so narrowly escaped. In order to understand the Phrase here made use of, it will be necessary to observe, that the Romans divided their Days into *Festi*, *Profesti*, and

Intercisi. The *Dies festi* were consecrated to the Gods, and set apart for the Celebration of religious Rites and Solemnities. The *Profesti*, allotted for the civil Business of Men, were again divided into *Fasti*, *Comitiales*, &c. *Dies Fasti* were the same as our Court Days; upon which it was lawful for the Prætor to sit in Judgment, and consequently

juri

ODE XIII.

Lyrick Excursions are not at all to the Taste of some methodical Geniuses, who would have the Poet always to follow a continued Course of Reasoning, without ever losing Sight of the first Proposition. This Humour arises from their Ignorance of the Genius of Poetry, and especially of the Ode. Both the one and the other permit, yea, and sometimes require, these Overflowings of Fancy, to supply the Place of agreeable Episodes, which exalt and enrich the Subject.

Against a TREE, by the Fall of which he was almost crushed to Pieces at *Sabinum*.

THOU cursed Tree, whoever he was that first planted you, did it surely on an unlucky Day, and with a sacrilegious Hand, for the Destruction of those who should be born after him, and for a Reproach to the Place in which he lived. I should make no Scruple to believe that the Wretch strangled his own Father, and stained his domestick Gods in the Night with the Blood of his Guest. Thou unlucky Tree, that had well nigh fallen on the Head of your innocent Master; he that planted you in my Field, certainly made use of the Colchic Poison, and was guilty of every Villainy that can be imagin'd. No Man can, by the greatest

NOTES.

fari tria verba, to say these three solemn Words, *Do, Dico, Addico*, I sit here to give Laws, to declare Right, and judge Losses. All other Days (except the *Intercisi*) were called *Nefasti*, because it was not lawful to pronounce these three Words upon them; that is, the Courts were not open. The *Dies postridiani*, or next Day after the Calends, Nones and Ides, were of this last Number, and look'd upon as unfortunate, whence they had the Name of *Dies atri*; it having been observ'd that those Days had prov'd unlucky to the State in the Loss of Battles, Towns, and other Casualties; so that these Days being of the Number of those which were called *Nefasti*, that Term was made use of to signify an unlucky Day.

7. *Nocturno cruore.*] This is an Address peculiar to Horace, who, instead of saying *sparsisse cruore per noctem*, or *nocturno tempore*, makes an Adjective of the Circumstance of Time, and joins it with *cruore*. He says in the same Manner, Ode V. of this Book, *Nocturno mari*. These are very happy Turns of Expression, which is the more necessary to take Notice of, as Horace often makes use of them.

8. *Venenâ Colchica.*] Ancient Colchis, now *Migrelia*, was a Country on the Black Sea, between *Circassia*, *Georgia*, and *Aladulia*. Both it and *Iberia* were fertile in Poisons.

11. *Caducum.*] This Tree did not fall upon Horace, inasmuch as he escaped the Stroke;

Quid quisque vitet, nunquam homini satis
Cautum est in horas. navita Bosphorum

Pœnus perhorrescit, neque ultra

Cæca timet aliundè fata ;

Miles sagittas & celerem fugam

Parthi ; catenas Parthus & Italum

Robur : sed improvisa lethi

Vis rapuit rapietque gentes.

Quàm penè furvæ regna Proserpinæ,

Et judicantem vidimus Æacum,

Sedesque discretas piorum, &

Æoliis fidibus quærentem

15

20

Sappho

O R D O.

Nunquam satis cautum est homini quid
quisque vitet in horas. Pœnus navita per-
horrescit Bosphorum, neque ultra timet cæca
fata aliunde : Miles Romanus perhorrescit
sagittas et celerem fugam Parthi ; Parthus

perhorrescit catenas et Italum robur : sed
improvisa vis lethi rapuit rapietque gentes.

Quam pene nos vidimus regna furvæ Pro-
serpinæ, et Æacum judicantem, discretasque
sedes

N O T E S.

Stroke ; therefore *lignum caducum in domini caput*, cannot here signify a Tree which has already fallen upon the Head of its Master, as M. Dacier explains it ; *Caducum* is here put for *Casurum*, in the same Manner as Virgil says, *Juvenis caducus*, for *casurus, moriturus* ; so that the Manner in which we ought to construe the Word is plainly this, *Statuit te eo consilio ut caderes* ; as if the Gardener had planted it with that very Design, that by its Fall it might crush its Master.

14. *Bosphorum.*] The *Thracian Bosphorus* is the same which we call the Canal of the *Black Sea*, viz. that narrow Sea which joins the *Propontis* to the *Pontus Euxinus*. There is also another Streight, called anciently *Bosphorus Crimmerius*. It separates *Crimea* from *Circassia*, and serves as a Communication between the *Black Sea* and the Sea of *Asoph*, or *Palus Meotis*. The Name it goes under is the Streight of *Cassa*.

Pœnus.] Horace here represents a *Carthaginian* as dreading the Dangers that attend sailing through the *Bosphorus* ; because *Carthage* was a City of very great Commerce, which sent its Ships to a vast Distance, and whose Inhabitants were of Consequence often exposed to Perils of this Kind.

16. *Cæca fata.*] The blind Destinies ; *cæca* for *occulta*, *ignota*, *unknown*, *concealed*, what lies beyond our Reach. *Lucretius* often uses the Word in this Sense, *venti cæca potestas*, the *undiscernable*, or *unknown Power of the Wind* ; for we cannot tell whence it cometh, or whither it goeth.

17. *Sagittas & celerem fugam Parthi.*] That is, *Sagittas Parthi celeriter fugientis*. As to this Way of speaking, see Note seventh on this Ode. It is further worth while to take Notice here of the Opposition between *timet* and *celerem fugam*. An Enemy, one would think, is no longer to be feared after he betakes himself to Flight ; but in this Case it happen'd quite otherwise ; the more violent and rapid the Flight of the *Parthians* was, the more dangerous did it prove to those who pursu'd them ; because, without interrupting their Course, they had the Art of shooting over their Shoulder a prodigious Quantity of Arrows, by which Means they very much annoyed and weakened the Enemy.

21. *Furvæ regna Proserpinæ.*] *Furvus* signifies black, dismal, gloomy ; and Horace here says the Realms of dismal *Proserpine*, for the dismal Realms of *Proserpine*. See the above Note.

22. *Judi-*

greatest Precaution, shun all the Misfortunes to which he is every Moment exposed. The Carthaginian Merchant is only afraid of the Bosphorus, but is not aware of *what* the secret Fates *may surprise him with* from another Quarter. The Roman Soldier fears nothing but the Arrows and expeditious Flight of the Parthians. *On the other Hand*, the Parthians are only afraid of the irresistible Force and Chains of the Romans. But Men have often been, and will still be carried off by a Kind of Death they least expect. *By this terrible Accident*, how near was I seeing the dismal Realms of Proserpine, and Æacus sitting in Judgment, and the happy Abodes destined for the Just? *How near was I hearing Sappho*

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22. *Judicantem Æacum*] Æacus was the Son of Jupiter and Ægina, and Father of Peleus and Telamon; after his Death he was appointed one of the infernal Judges along with Minos and Rhadamanthus. The Jurisdiction of the last two extended over all Asia, that of Æacus over Europe: For the Earth was as yet divided only into two Parts. Plato writes, that Æacus and Rhadamanthus gave judgment in a Meadow, where two Ways met, the one of which led to Tartarus, and the other to the Elysian Fields; that Rhadamanthus judged the Asiatics, and Æacus the Europeans, and that Minos was seated with a Sceptre of Gold to pronounce sovereignly when any Difficulties occurred which the other two were incapable to resolve. And this seems to be the Reason why Horace, who was an European, makes mention only of Æacus, which otherwise might have appeared strange.

23. *Sedesque discretas piorum.*] The Passage I have already cited from Pluto, serves to give Light to this. After having passed the Meadow where Sentence was pronounced upon departed Souls by Æacus and Rhadamanthus, on the one Side might be seen Tartarus, and on the other the Elysian Fields. The Word *discretas* here signifies *determined, assigned*, the Reading may well enough support itself. But Dacier is of Opinion, that it ought rather to be read *directas*, divided, separated from, as it is in a great many Editions, and some of the best Manuscripts: For the Elysian Fields were separated by a great Interval from Tartarus; whence Horace, Ode 16th, Book 5th, says,

Jupiter illa pia secrevit littora genti.

‘Jupiter has set apart these happy Regions for the just.’ And Virgil, *Secretosque pios.* ‘And the just separated.’

24. *Æoliis fidibus quærentem Sappho.*] The Æolians were a People of Greece. A little after the Trojan War, they sent out a Colony which went into Mysia, and possessed all the Coast of the Ægean Sea from Cizicum to Phocis, or even to Smyrna, which Herodotus adds to the eleven Cities belonging to the Æolians on the Continent. But as this a little after fell into the Hands of the Ionians, Herodotus enumerates only eleven Cities that properly belonged to the Æolians. They had besides five or six Cities in the Isle of Lesbos, among others Mitylene the Capital, where Sappho was born. Hence we have the Reason why Horace says here, *Æoliis fidibus*, on her Æolian Lute, instead of *Lesbian*. We have still remaining several Fragments of Sappho, by which it appears that she was displeased with the Ladies of her own Country; but I question whether Horace here speaks of these Complaints; he in this Place means, without doubt, the Regret she made because the Lesbian Ladies did not shew the same Regard to her as she did to them; but that on the contrary they had ruined her Reputation. This is confirmed by what she herself says in Ovid,

*Lesbides, infamem quæ me fecistis, amata,
Desinite ad cytharas turba venire meas.*

‘You Ladies of Lesbos, who have ruined my Reputation, notwithstanding the Love I bore you, desist from coming in Crowds to hear my Songs.’

26. *Et*

Sappho puellis de popularibus ;
 Et te sonantem plenius aureo,
 Alcæe, plectro dura navis,
 Dura fugæ mala, dura belli.
 Utrumque sacro digna silentio
 Mirantur umbræ dicere : sed magis
 Pugnas & exactos tyrannos
 Densum humeris bibit aure vulgus.
 Quid mirum ? ubi illis carminibus stupens
 Demittit atras bellua centiceps
 Aures, & intorti capillis
 Eumenidum recreantur angues ?
 Quin & Prometheus, & Pelopis parens
 Dulci laborum decipitur sono :
 Nec curat Orion leones
 Aut timidos agitare lyncas.

25

30

35

O R D O.

*sedes piorum, et Sappho quærentem Æoliis
 fidibus de popularibus puellis? et te, O Al-
 cæe, plenius sonantem aureo tuo plectro dura
 mala navis, dura mala fugæ, dura mala
 belli? Umbræ mirantur utrumque dicere
 digna sacro silentio: sed vulgus densum humeris
 magis bibit aure pugnas et tyrannos exactos.*

*Quid mirum est? ubi Cerberus centiceps
 ille bellua stupens ilis carminibus demittit a-
 tras suas aures, et angues intorti capillis Eu-
 menidum recreantur? Quin et Prometheus,
 et Tantalus parens Pelopis decipitur laborum
 dulci sono: nec Orion curat agitare leones, aut
 timidos lyncas.*

N O T E S.

26. *Et te sonantem plenius.*] We have already spoken of *Alceus*, Ode 32d, Book 1st. *Horace* here names him along with *Sappho*, because he lived much about the same Time, was a Native of *Mitylene*, and excelled chiefly in *Lyrick Poetry*. He here adds *sonantem plenius*, because his *Stile* was noble and elevated, and he wrote on Subjects of a higher Nature than *Sappho*, who says of herself in *Ovid*,

*Nec plus Alceus, consors patriæque Lyraeque
 Laudis habet, quamvis grandius ille sonat.*

“ *Alceus* himself, who is of the same
 “ Country, and a Brother *Lyrick Poet*,
 “ has not raised himself to a Reputation
 “ greater than mine, although his Poetry
 “ be of a sublimer Nature, and he treats
 “ of more elevated Subjects.”

See the Prose Translation of *Ovid*.

32. *Bibit.*] The Romans made use of the Verb *Bibo* to express hearing with great Care and Attention. *Propertius*, Eleg. 5th, Book 3d.

ancepe, suspensis auribus ista bibam.

“ Begin, and I will with an attentive
 “ Ear take in all you say.” The Word *drink*, which in our Language answers to *Bibo*, is often used by us in the same Sense, as to drink in Instruction, to drink in Discourse.

34. *Demittit atras aures.*] This Description of *Cerberus*, who was so well pleased with hearing the Verses of *Alceus*, as to let fall his Ears, is admirable: For it is peculiar to Beasts to hang their Ears when any Thing agreeable strikes their Imagination.

34. *Bellua centiceps.*] *Cerberus*, who, according to the ancient Mythology, is represented as having sometimes fifty Heads, sometimes an Hundred, on Account of the great Number of Snakes, which formed, as it were, the Hair of his three Heads.

36. *Eumenidum.*] The Furies, *Alecto*, *Tisiphone*, and *Megæra*, Daughters, as the Poets feign, to *Acheron* and *Nox*, all brought forth at one Birth. Some think they were so called by an Antiphrasis. But *Æschylus*, in the Tragedy of the *Eumenides*,

pho complaining of the Lesbian Virgins in mournful Strains on her Æolian Lute? And you, Alcæus, with your golden Quill sounding in bolder *and more elevated Strains*, the Hardships Men undergo at Sea, the greater Evils of Banishment, and the great Calamities of War? The Spirits hear, with Admiration, both of them singing what commanded religious Silence: But when Alcæus sings of Battles and of banish'd Tyrants, then the vulgar Fantoms crowd about him, and are all Attention. No Wonder, seeing Cerberus, that Monster with a hundred Heads, hangs down his black Ears, and is astonished to hear them; and the very Snakes in the Heads of the Furies are delighted *with their Airs*. Even *Prometheus* and *Tantalus*, Pelops' Father, forget their Pain *so much are they charmed* with the Sweetness of their Notes; nor does Orion, *whose sole Delight was in hunting*, trouble himself any more about pursuing Lions, or giving Chace to the timorous Lynxes.

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gives us to understand, that *Orestes* imposed this Name upon them, after he had been absolved from the Crime he was accused of in killing his Mother, and he called them *Eumenides*, because they suffered themselves to be appeased by *Minerva*, and consented to his Absolution.

36. *Recreantur angues.*] The Poets have feigned that the Furies had Snakes entangled in their Hair. And *Pausanias* relates, that *Æschylus* was the first who gave Rise to this Notion. *Æschylus*, says he, *is the first who represents Snakes twisted among the Hair of the Eumenides*. The Passage which he had in View, is where *Orestes* says,

αἰδὲ Γοργόνων δέικνυ
Φοίεα τῶνες καὶ πεπλεκτανήμεναι πυκνῆς
δρακύν.

'They resemble the Gorgons, are clothed in long black Habits, and frightful Snakes twisted in their Hair, hiss upon their Heads.'

37. *Prometheus.*] *Prometheus*, the Son of *Iapetus*, and Father of *Deucalion*, formed a Statue of Clay in the Likeness of Man. In order to give it Life, he ascended into Heaven, that he might procure the Assistance of *Pallas*. He stole the celestial Fire, by means of a Flambeau which he kindled at the Rays of the Sun, and by the Help of it animated his Statue. By Way of Punishment for this Sacrilege, the Gods bound him to Mount *Caucasus*, where an Eagle constantly preys upon his Liver, which grows again as fast as destroyed, to perpetuate his Torment. It is

to be remarked here, that *Horace* places him in Hell; and in this he follows *Aristotle*, Chap. 17. of his Poeticks.

37. *Pelopis parens.*] *Tantalus* was King of *Lydia* and *Phrygia*, or *Paphlagonia* according to some. See Ode 28th, Book 1st.

38. *Dulci laborum decipitur sono.*] We must not here join *laborum* with *sono*, as some Interpreters have thought, who imagine that *Horace* here speaks of the Labours of *Alceus*. This is quite insupportable, *Horace* says, that the harmonious Notes of *Alceus* made *Tantalus* and *Prometheus* to forget their Torments. *Decipitur laborum*, is a Way of speaking used by the Greeks ἐπαλυνθαι τὰς πόνων.

39. *Orion.*] The Ancients were of Opinion, that after Death Men have the same Inclinations, and the same Occupations assigned them, which they delighted most in when alive. It is for this Reason that *Horace* here represents *Orion* as a great Hunter, he having really been so during his Life. *Homer* relates in the *Odyssey*, that *Ulysses* saw *Orion* in Hell, running after those Beasts which he had wounded in the Woods when alive; and it is after this Prince of Poets that *Horace* places *Orion* in Hell, as he had before done *Prometheus*. *M. Zerk* deviates very much from the Sense of *Horace*, when he explains this Passage, as if the Poet had said, 'Orion is no more afraid of the Lion or Lynx.' The Word *agitare* evidently proves the contrary.

O D E XIV.

Some Manuscripts have, for the Title of this Ode, De superstitione, against Superstition; and a very learned Commentator is of Opinion, that this is the true and only Subject of it; but it is certain that Horace has something more in View, than simply to guard Posthumus against the Fears of Death. He also advises him to aim at Tranquillity of Life, and to indulge himself a little more freely in the innocent Pleasures and Gratifications of it; and this he does with great Address: For it is worth our Notice, that in order to bring him to a right

A D P O S T H U M U M.

EHEU, fugaces, Posthume, Posthume,
 Labuntur anni: nec pietas moram
 Rugis & instanti senectæ
 Afferet, indomitæque morti:
 Non, si trecenis, quotquot eunt dies,
 Amice, places illacrymabilem
 Plutona tauris; qui ter amplum
 Geryonen Tityonque tristi

5

Com-

O R D O.

Eheu, Posthume, Posthume, anni fugaces labuntur: nec tua pietas afferet moram rugis, et senectæ instanti mortique indomitæ.

Non, O amice, si quotquot dies eunt, trecenis tauris places illacrymabilem Plutona, qui compefcit ter amplum Geryonen Tityonque tristi

N O T E S.

1. *Posthume.*] There is great Uncertainty among Commentators who this *Posthumus* was; *Dacier* is of Opinion that he must be the same with *Julius Florus*, to whom *Horace* addresses two Epistles. This Conjecture is founded upon the two following Reasons; First, That *Posthumus* was a Sirname very common to the Family of the *Julii*. Secondly, That the same Character is here given of *Posthumus*, as, in the two forementioned Epistles, is given of *Julius Florus*. This Conformity of Characters he thinks so remarkable, that any one, who will take the Pains to examine it, must necessarily assent to his Conjecture. *Horace* here tacitly reproaches *Posthumus* with Avarice, Ambition, and a slavish Fear of Death. The

two first of these are clearly hinted at in these Lines of Epist. third, Book first, where the Poet says to *Florus*,

Quod si
 Frigida curarum fomenta relinquere posses.

‘If you could only divest yourself of Ambition and Avarice, which serve but to nourish Care and Anxiety.’ But they are yet more evidently taken notice of in Epist. second, Book second,

Non es avarus? abi. Quid? cætera jam simul isto

Cum vitio fugere? caret tibi pectus inani Ambitione? caret mortis formidine & irâ?

‘Are you not covetous? Well. But moreover, have you, at the same Time, laid aside other Views? Are you no longer

ODE XIV.

right Way of thinking, he neither proposes Precepts nor Counsels, but only offers some general Reflections on the Shortness and Uncertainty of human Life. The Piece is admirable for the Justness of the Reasoning on the Epicurean System, and beautified with such an agreeable Variety, as highly pleases the Reader; never did Horace excel more than in the Versification of this Ode. It is not easy to determine precisely in what Year it was composed; but we have Reason to think it was when the Poet was in a pretty advanced Age.

TO POSTHUMUS.

AH Posthumus, my worthy Friend Posthumus, the Years run on apace, nor can all your Piety retard, but one Moment, Wrinkles, old Age that approaches, and Death that is inevitable. Though you offer every Day to Pluto a Sacrifice of three hundred Bullocks, you cannot appease that inexorable God, who detains the huge Geryon and the mighty Tityus, surrounded

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er the Slave of a vain Ambition? Have you armed yourself against the Fear of Death? Can you restrain yourself from unreasonable and immoderate Anger?

But Sanadon rejects this Conjecture as groundless, and thinks, that so far from a Conformity of Characters between Julius Florus and Posthumus, the Description given of them by the Poet, represents them as of a very opposite Temper. For Julius Florus accompanied Tiberius into Spain, Gaul, Thrace, Pannonia, &c. whereas Horace gives us to understand, that Posthumus was no Friend to Expeditions and the Tumults of War.

*Frustra per autumnos nocentem
Corporibus metuemus Austrum.*

That he took a Pleasure in cultivating the Earth.

Neque harum quas colis arborum.

He concludes with giving it as his Judgment, that this Posthumus is the same with him whom Propertius addresses, Book third, Elegy ninth. This also Dacier has hinted, making them both the same with Julius Florus.

5. *Tricenis.*] That is, with three He-

catombs. This Number appearing incredible to some Interpreters, as well as to some of the antient Grammarians, they thought we should read *Tricenis*, and reduce Three Hundred to Thirty. They might have avoided this Mistake, had they but adverted, that the first Syllable of *Tricenis* is long, and would have destroyed the Measure of the Verse.

6. *Places illacrymabilem.*] This Word naturally signifies unpitied, or that does not deserve Pity; and it is in this Sense that Horace uses it, Ode ninth, Book fourth:

— sed omnes illacryma-
biles,
*Urgentur, ignotique longa
Nocte.* —

But they are all plunged into eternal Night, none lament their Death, and the Memory of them is no more.

But here it has an active Signification, *Illacrymabilem Plutona*; Pluto who is incapable of Pity, who cannot be moved by Tears.

7, 8. *Ter amplum Geryonen.*] Geryon was the Son of Chrysaor and Callirhoe. From the Middle upwards he had three human Bo-

Compescit undâ, scilicet omnibus,
Quicumque terræ munere vescimur,
Enavigandâ ; sive reges,

10

Sive inopes erimus coloni.
Frustra cruento Marte carebimus,
Fractisque rauci fluctibus Adriæ ;
Frustra per autumnos nocentem
Corporibus metuemus Austrum.

15

Visendus ater flumine languido
Cocytus errans, & Danaï genus
Infame, damnatusque longi
Sisyphus Æolides laboris.

20

Linquenda tellus, & domus, & placens
Uxor : neque harum, quas colis, arborum
Te, præter invisas cupressos,
Ulla brevem dominum sequetur.

25

Absumet hæres Cæcuba dignior
Servata centum clavibus, & mero
Tinget pavementum superbo,
Pontificum potiore cœnis.

O R D O.

*visi undâ, enaviganda scilicet nobis omnibus
quicumque vescimur munere terræ, sive erimus
reges, sive inopes coloni.*

*Frustra carebimus Marte cruento, fractis-
que fluctibus Adriæ rauci : frustra per au-
tumnos metuemus Austrum nocentem corpori-
bus. Ater Cocytus errans flumine languido
visendus est nobis, et infame genus Danaï,*

Sisyphusque Æolides damnatus longi laboris.

*Tellus est linquenda, et domus, et placens
uxor : neque ulla harum arborum quas colis,
præter invisas cupressos, sequitur te dominum
brevem. Hæres tuus dignior absumet Cæcuba
vina servata centum clavibus ; et tinget pa-
vimentum superbo mero potiore cœnis ponti-
ficum.*

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islands united together. It is upon this Ac-
count, that he is called by *Horace*, *ter am-
plum*, and by *Virgil*, *ter geminum*. This
Fiction, according to some, took its Rise
from *Geryon's* being King of three Islands
on the Coasts of *Spain*. But others rather
derive it from three Brothers of the same
Name, among whom there reign'd the
strictest Amity and Friendship,

8. *Tityon*.] *Tityus* was the Son of *Jupi-
ter*, and slain by *Apollo* for attempting to
ravish *Latona*. The Poets have feigned him
conveyed into Hell, where a Vultur conti-
nually preys upon his Liver ; which, to
perpetuate his Torment, grows again as fast

as consumed.

17. *Ater flumine languido Cocytus*.] The
Cocytus, a River of the infernal Regions, is
a Branch of the *Styx*. It derives its Name
from the Greek Word *κταίνειν*, to lament,
because there the Lamentations of the Un-
happy may be heard, &c. *Horace* calls its
Course languishing, as *Virgil* says of its
Waters, that they are slow.

18. *Danaï genus infame*.] *Danaus* and
Ægyptus were both the Sons of *Belus* King
of *Egypt*. *Danaus* had fifty Daughters,
who were married to the same Number of
Sons of *Ægyptus* ; and who all, by the Com-
mand of their Father, murdered their Hus-

O D E

surrounded with that black River we must all pass who live upon the Fruits of the Earth ; *whether rich or poor*, whether Kings or Peasants. In vain do we avoid bloody Battles, and the raging Waves of the blustering Adriatick Sea. In vain do we shun in Autumn the South-wind so injurious to our Health ; we must, at last, visit the slow and winding Course of the black Cocytus, the infamous Race of Danaus, and Sisyphus, the Son of Æolus, condemned to eternal Toil. *In fine*, you must quit your Country, your House, your Wife, *the agreeable Object of your Love* ; and not one of all these Trees you *now* cultivate with so much Care, shall follow you their short-liv'd Master, except the Cypress. Your Heir, more liberal, shall lavish away the Cæcubian Wines, now kept under a hundred Keys, and stain the Floors with more generous Liquor than what is drank at the sumptuous Entertainments of our Priests *themselves*.

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bands the very first Night after the Marriage, except *Hypermnestra* alone, who spared the Life of her Husband. By way of Punishment for their Impiety, they were condemned in Hell to fill a leaky Cask with Water.

20. *Sisyphus Æolides.*] *Sisyphus* was the Son of *Æolus*, and slain by *Theseus*, because he infested all *Attica* with his Robberies. He was condemned to roll a great Stone to the Top of a very high Mountain, which came always tumbling down upon him again, and, by this Means, perpetually renewed his Labour.

25. *Hæres dignior.*] The Word *dignior* here serves very happily to express *Horace's* Meaning, that those who do not freely use their Wealth, are unworthy to possess it. It indirectly exhorts *Posthumus* to a more generous Way of Life.

27. *Et mero tinget pavimentum superbo.*] Some Interpreters have believed, that *Horace* here speaks of a Custom usually practised by the *Greeks* at their Feasts, and which they derived from the *Sicilians*. After they had drank, they threw the Wine that remain'd in the Cup to the Ground, and endeavoured to do it in such a Manner, that it came to the Pavement, and struck against it all at once. There were some-

times Prizes bestowed upon those who did it with the greatest Art and Dexterity ; but this does not appear to me to be the Sense of *Horace*. He only would have us to know, that a more worthy Heir would be lavish of that Wine, which *Posthumus* had preserved with so much Care.

28. *Pontificum potiore cænis.*] *Dacier* enumerates three different Ways of explaining this Line. *First*, That this Wine was more costly than the intire Feasts of the Priests. *Secondly*, That it would have been better to employ it at the Feasts of the Priests. *Thirdly*, That it was more excellent than what was used at these Feasts. That which he most approves of is the second, as it gives a most beautiful Turn to the Sense. By this Means *Horace* equally blames the too great Avarice of the first Master, and the too great Prodigality of the second, and concludes with a religious Turn ; — This Wine ought not to have been guarded with so much Care, nor spent in so lavish a Manner, it should rather have been presented to the Priests, to serve at their Entertainments. *Sanadon*, on the contrary, thinks, that *Dacier* has pitched upon that Sense which is least capable of being supported, and that either of the other two would have done much better.

O D E XV.

Horace wrote this with a Design to oppose the Luxury and Prodigality of the Age in which he lived. The Tranquility which reigned at Rome after the Conclusion of the Civil Wars, invited the Rich and Wealthy to build magnificent Dwellings in Town and Country; to employ great Tracts of Land for Gardens, Avenues, Ponds, &c. all which, though they

J A M pauca aratro jugera regiae
Moles relinquent: undique latius
Extenta visentur Lucrino
Stagna lacu; platanusque coelebs
Evincet ulmos: tum violaria, &
Myrtus, & omnis copia narium,
Spargent olivetis odorem,
Fertilibus domino priori:
Tum spissa ramis laurea fervidos
Excludet ictus. non ita Romuli
Præscriptum, & intonsi Catonis
Auspiciis veterumque normâ;
Privatus illis census erat brevis,
Commune magnum: nulla decempedis

Metata

O R D O.

Regiæ moles jam relinquent pauca jugera aratro: stagna undique visentur extenta latius Lucrino lacu: coelebsque platanus evincet ulmos: tum violaria, et myrtus, et omnis copia narium, spargent suum odorem in oli-

vetis fertilibus priori domino; tum spissa laurea ramis excludet fervidos ictus solis.

Non ita præscriptum erat auspiciis Romuli et intonsi Catonis, norma quæ veterum. Census privatus erat illis brevis, commune erat magnum:

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3. *Lucrino lacu.*] This was a Lake of Campania, not far from the Lake *Avernus*, and joined to it afterward by *Augustus*, making an Harbour of it, which went by the Name of the *Julian Harbour*.

4. *Platanusque coelebs.*] He calls the Plane-tree *Cœlebs*, in Opposition to the Elm, which, like the Poplar, is often join'd with the Vine; but the Plane serves for no-

thing but Pleasure. because it makes a very thick Shade, as *Virgil* says in his fourth Book of *Georgicks*:

Jamque ministrantem Platanum potantibus umbram.

See the Prose Translation of *Virgil*, p. 196.

9. *Spissa ramis laurea.*] *Horace* here uses *laurea* instead of *laurus*, and blames the Luxury and Delicacy of the Romans, who had

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they served very much to adorn Italy, yet were evident Proofs of the Corruption of Manners, and Decay of the ancient Simplicity. Horace declaims against this excessive Prodigality, declares it was expressly contrary to the Maxims and Laws of the ancient Romans, who were magnificent only in the publick Edifices, and, by this Means, makes a most beautiful Contrast; opposing the Luxury of the present Romans, to the Frugality of their Ancestors.

THE magnificent Structures which are now-a-days erected, will, in a little Time, scarce leave a Sufficiency of Ground * to be tilled. We shall soon see Ponds on all Hands of us, of a greater Extent than the *Lucrid Lake*, and the barren Plane preferred to the Elms. The Beds of Violets, Myrtles, and the whole Species of odoriferous Plants, will soon perfume those Fields that were formerly planted with Olives, which brought a considerable Revenue to their former Master. The bushy Laurel with its Branches will soon ward off the scorching Rays of the Sun. This is expressly contrary to the Decrees of Romulus, the Laws of the virtuous Cato, and the Regulations of our first wise Legislators. In the Time of these great Men, the Estates of private Persons were but small, but the Treasury of the Republick was rich. None of the Citizens were possessed of spacious Galleries for the Reception of the North-wind, that they might enjoy the Coolness of it in the Summer

* To the Plough.

NOTES.

had found the Secret of making the Laurel grow and shoot out its Branches in such Manner, that it afforded a very large Shade.

Ibid. *Fervidos excludet ietus.*] The Figure here used is beautiful and bold. Other Poets have said, *Ietus solis. Pbæbi luminis.* But *Lyrick Poetry* allows of something still stronger. They who read *æstus*, or *ignes*, instead of *ietus*, weaken the Expression greatly, and injure Horace, by obtruding a Correction for which there is no Foundation.

11. *Intonsi Catonis.*] *Marcus Portius* was of *Tusculum*, in the Country of the *Latins*. His Wisdom obtained him the Surname of

Cato, which descended to his Posterity; to distinguish him from others of the same Name, he is usually called *Cato the Censor*, having discharged that Office with great Reputation. Horace calls him here *Intonsus*, because the ancient Romans had not the Custom of cutting off their Hair, as appears from several consular Medals yet extant.

13. *Privatus illis census erat brevis.*] For *Romulus* in the Distribution of the Roman Land, assigned only two Acres to every Man. *Cato the Censor* had but a very small Inheritance in the Country of the *Sabines*; and

Metata privatis opacam
 Porticus excipiebat Arcton :
 Nec fortuitum spernere cespitem
 Leges sinebant, oppida publico
 Sumtu jubentes, & Deorum
 Tempia novo decorare saxo.

15

20

O R D O.

magnum : nulla porticus metata decempedis | decorare oppida publico sumtu, et templa Deo-
excipiebat opacam arcton privatis : nec leges | rum novo saxo.
sinebant spernere fortuitum cespitem, jubentes

N O T E S.

and among the ancient Romans, the most considerable did not leave wherewith to bury them, insomuch that the Publick was oblig'd to be at the Expence of their Funeral. In those Days, says *Valerius Maximus*, every Man strove to encrease the Revenue of his Country, not his own ; and

they preferred being poor in a rich Empire, to being rich in a poor one. "*Patriæ enim rem unusquisque, non suam augere pro-*
perabat ; pauperque in divite ; quam di-
ves in paupere imperio versari malebat."
 15, 16. *Opacam excipiebat Arcton.*] In the Time of *Romulus*, and even in that of *Cato*,

O D E XVI.

Horace, in this Ode, proceeds upon the Principles of the Epicurean Philosophy, and represents Tranquility of Mind, and an Exemption from irregular Passions, as the highest Degree of Happiness a Man can possibly arrive at. And indeed it must be acknowledged, that when Horace treats of the System of Epicurus, human Wisdom is incapable of producing any more just or reasonable. The Pleasure of that Philosopher, a Pleasure abused by Libertinism, and condemned by Ignorance, was nothing but a happy and agreeable Life, consisting in that Tranquility of Mind which results from the Practice of every Thing that is commendable and Praise-worthy, and a careful Endeavour to avoid the contrary.

A D G R O S P H U M.

O T I U M Divos rogat in patienti
 Prensus Ægeo, simul atra nubes

Condidit

O R D O.

Prensus in patienti mari Ægeo rogat Divos otium, simul atra nubes condidit lunam,
neque

N O T E S.

2. *Ægeo.*] The *Ægean Sea* is that Part | *Archipelago*, and which extends between
 the *Mediterranean* which we call the | *Turky, Europe, and Natolia*, from the
 Straights

Summer Season. The Laws did not permit any one to contemn the small Portion of Land that was assigned to him by Lot; nor did they encourage the raising magnificent Buildings at the Expence of the Publick, except the Walls of Cities, and Temples of the Gods.

N O T E S.

Cato, it was not ordinary for private Men to raise magnificent Porticoes towards the North, where they might taste a refreshing Coolness during the Summer. But, by Degrees, when Luxury and Effeminacy began to take Place of the antient Austerity, this Custom became prevalent.

16. *Arcton.*] The *Bear* is a northern Constellation, not far from the *Pole*. It is called the *Little Bear*, to distinguish it from another of the same Name, lying somewhat more towards the South.

17. *Nec fortuitum spernere cespitem.*] Commentators have been very much deceived upon this Passage. By *fortuitum cespitem*, *Horace* here means that moderate

Proportion assign'd to every private Man in the Division of the conquered Lands by Lot. They were obliged to dwell in the House which they there found already built to their Hands. Which *Juvenal* calls *glebam*, and *Horace* here *cespitem*. The *Greeks* and *Romans* derived this Custom of dividing the conquered Lands from the *Hebrews*.

16. *Oppida publico sumtu jubentes.*] In these last Lines, we see the principal Subject of this Ode. *Horace* commends the Laws of the antient *Romans*, to make these Praises fall on *Augustus*, who had not only repaired several old Edifices, but built several Temples.

O D E XVI.

contrary. From this Principle are derived all those beautiful Maxims that are scattered up and down in the Works of this Poet, and which appear in a particular Manner in this Ode, where he offers to his Friend some Counsels and Directions, which seem to be the very Dictates of Reason itself. After having spoke of bodily Rest and Ease in the six first Verses, he proposes Tranquility of Mind, as an Object yet more worthy of our Pursuit. The Expression and Versification correspond exactly with the Design of the Ode; and the whole is conducted in such a Manner, as to do Honour to the Precepts of *Epicurus*, and establish the Reputation of the Poet.

TO G R O S P H U S.

HE that is surprized with a Storm on the vast *Ægean Sea*, when a black Cloud has overshadowed the Moon, and he

N O T E S.

Streights of the *Dardanells* to the Isle of *Candy*. This Sea has been named *Mare Ægeum*, that is, *fluctuosum*, *procellosum* because with the least Gale of Wind it's Waves skip and dance about like Goats.

For the *Greeks* called *αἴγες* [Goats] those foaming Billows wherewith the *Archipelago* is almost wholly covered during any violent Storm.

Condidit lunam, neque certa fulgent
Sidera nautis ;

Otium bello furiosa Thrace,

Otium Medi pharetrâ decori

Grosphæ, non gemmis, neque purpurâ ve-
nale, nec auro.

Non enim gazæ, neque consularis

Summovet liCTOR miseros tumultus

Mentis, & curas laqueata circum

Tecta volantes.

Vivitur parvo bene, cui paternum

Splendet in mensâ tenui salinum ;

Nec leves somnos timor aut Cupido

Sordidus aufert.

Quid brevi fortes jaculamur ævo

Multa ? quid terras alio calentes

Sole mutamus ? patriæ quis exsul

Se quoque fugit ?

Scandit æratas vitiosa naves

Cura ; nec turmas equitum relinquit,

Ocior cervis, & argente nimbos

Ocior Euro.

Lætus in præsens animus, quod ultra est

Oderit curare, & amara lento

Temperet risu. nihil est ab omni

Parte beatum.

Abstulit clarum cita mors Achillem :

Longa Tithonum minuit senectus :

Et mihi forsan, tibi quod negarit,

Porriget hora.

O R D O.

neque sidera fulgent nautis certa. O Grosphæ, Thrace furiosa bello rogat otium, Medi decori pharetra rogant otium, non venale gemmis, neque purpura, nec auro.

Non enim gazæ, neque consularis liCTOR summovet miseros tumultus mentis, et curas volantes circum laqueata tecta. Bene vivitur parvo ab illo, cui paternum salinum splendet in mensa tenui ; nec cui timor aut sordidus Cupido aufert leves somnos.

Quid nos fortes jaculamur multa brevi

ævo ? Quid mutamus terras calentes alio sole ? Quis exul patriæ fugit se quoque ? Cura vitiosa scandit naves æratas ; nec relinquit turmas equitum, ocior cervis, et ocior Euro agente nimbos.

Animus lætus in præsens oderit curare id quod est ultra ; et temperet amara lento risu : Nihil est beatum ab omni parte. Cita mors abstulit clarum Achillem : longa senectus minuit Tithonum : et forsan hora porriget mihi id quod negarit tibi.

Centum

N O T E S.

7. *Grosphæ.*] This is a foreign Name, highly probable, that he is the same Person and signifies in the Greek, a Dart. It is with Pompeius Grosphus, of whom he speaks, Epist.

he cannot see a known Star to steer his Course by, asks nothing so much of the Gods as Repose and Tranquility. It is Repose, dear Grosphus, that is wished for by warlike Thrace, and by the Medes who look so graceful with a Quiver; Repose, that cannot be purchased with Jewels, Purple, or Gold: For Riches and the Consul's Officers cannot remove the uneasy Troubles of the Mind, nor Cares that fly about gilded Cielings. He alone lives happy, who is satisfied with a Competency, and takes Pleasure to see his Father's Plate on his frugal Table, and whom Fear and sordid Avarice hinders not from sleeping. Why do we form so many and great Designs, we who live so short a while? Why do we go to Climates warmed by another Sun? Who is the Man that by flying his Country, can also fly himself? Care, that preys upon us, goes aboard a Ship with us, it keeps Pace with the Troops, is more fleet than the Deers, and swifter than the East-wind that disperses the Clouds. A Mind contented with it's present State will not vex itself about what is to come, but sweeten the Bitters of Life with Pleasure and Joy. For there's none entirely happy in this World. A sudden Death carried off the famous Achilles; a tedious old Age wasted the excellent Tithonus; and Time will, perhaps, grant to me what it will deny you. You have a hundred Flocks of Sheep that feed on your Hills, and Sicilian Kine that

Epist. twelfth, Book first, addressed to Iccius.

9. *Gazæ.*] This Word is derived from the *Persian* Language, and originally signifies the Treasures of the *Persian* Monarch. The *Latins* have made use of it to express great Riches.

9. 10. *Neque consularis summovet Liſtor.*] The *Liſtors* were twelve Officers who marched before the Consul, and carried his Ensigns of Honour. It was also their Office to clear the Way for the Consul, and remove the Crowd; this furnished *Horace* with this fine Idea. The *Liſtor* can remove the People, and make them retire; but he cannot remove the Troubles of the Mind &c. At *Rome*, the Officers had no Power to compel the Ladies to retire, or give Place to the Magistrates, lest, under that Pretence, the Officers should push them, or hurt them.

VOL. I.

17. *Quid brevi fortes jaculamur ævo.*] How happily is this expressed! Our Desires may be said to be the Arrows of our Hearts, which we are still endeavouring to shoot beyond the Mark of Life.

25. *Lætus in præsens.*] To set bounds to our Desires, and bear with Patience the Troubles we cannot possibly shun, is the only Way to keep our Passions in Subjection, and make them subservient to our Happiness.

31. *Et mihi forsan, tibi quod negarit, &c.*] As if *Horace* had said. Although I cannot boast of being equal to you in Riches, or the other Advantages of Fortune, she may notwithstanding grant me some Favours she has withheld from you, and lengthen out my Life considerably beyond the Measure of yours. But the Poet expresses himself in a dark and ambiguous Manner, to cover and soften the Harshness of the Supposition.

A a

35. Bis

Te greges centum, Siculæque circum
 Mugiant vaccæ; tibi tollit hinnitum
 Aptæ quadrigis equa; te bis Afro
 Murice tinctæ
 Vestiunt lanæ: mihi parva rura, &
 Spiritum Graiæ tenuem Camenæ
 Parca non mendax dedit, & malignum
 Spernere vulgus.

35

40

O R D O.

Centum greges, Siculæque vaccæ mugiant | tium te: Parca non mendax dedit mihi par-
circum te; equa apta quadrigis tollit hinni- | *va rura, et tenuem spiritum Graiæ Camenæ*
tum tibi; lanæ bis tinctæ Afro murice ves- | *et spernere malignum vulgus.*

N O T E S.

35. *Bis Afro murice tinctæ.*] *Murex* was | now. It had in its Shell a certain Juice
 Kind of Oyster that we know nothing of | or Blood, of which they made the finest
 | Purples

O D E XVII.

Mæcenas had, in his Infancy, contracted a Distemper, which stuck by him the Remainder of his Life, and attended him to his very Grave, of which I very much question whether Physicians can produce another such Example. This was an habitual Fever, which gradually weakened him. Quibusdam, says Pliny, perpetua febris est, ut Cilnis Mæcenati. This internal Fire could not fail in Time quite to alter his Complexion; and the Continuance of it must naturally throw him into an extreme Melancholy, especially during the latter Part of his Life. It is probable that Mæcenas sometimes discovered this Misfortune to his Friend, and expressed a tender and passionate Regret at parting

AD MÆCENATEM ÆRGOTUM.

CUR me querelis exanimas tuis?
 Nec Dīs amicum est, nec mihi, te prius
 Obire, Mæcenas, mearum
 Grande decus columenque rerum.
 Ah, te meæ si partem animæ rapit
 Maturior vis, quid moror altera?
 Nec carus æquè, nec superstes
 Integer: ille dies utramque

5

Ducet

O R D O.

O Mæcenas grande decus columenque mearum | quid ego altera pars moror? nec futurus æque
rerum, cur exanimas me tuis querelis? nec a- | *charas, nec integer si sim superstes. Ille dies*
micum est Diis, nec mihi te obire prius. Ab! | *ducet utramque ruinam.*
si maturior vis rapit te partem meæ animæ,

Ego

that low around you ; Mares fit to draw the Chariots *at the Olympick Races*, make all your Pastures ring with their Neighings ; and you are cloth'd in Purple of the deepest Dye. To me the indulgent Fates have given a little Country Seat, the fine Spirit of the Sapphic Muse, and a Soul to despise the malignant Vulgar.

N O T E S.

Purples that were valuable. As this was very dear, those who had a Mind to distinguish themselves, had their Wool or Cloth twice dipped in it, as *Horace* observes here.

39. *Parca non mendax.*] It was a prevailing Notion among the Antients, that the

Parcæ or Destinies regulated not only the Duration, but also the Lot of human Life, and whatever they had once decreed was fixed and immutable. Hence the Expressions, *Parca non mendax, parca tenax veri, vosque veraces cecidisse parcæ.*

O D E XVII.

parting with Life, notwithstanding all the Evils and Calamities that attended it. Horace, moved by these Complaints, composed this Ode, where he prays Mæcenas no more to dispirit him by such mournful and afflicting Discourses, declares that it would be impossible for him to survive him, which he proves by the Conformity of his Destinies, especially the Danger they were both equally in of losing their Lives ; and lastly, to remove these gloomy Apprehensions, he proposes, that they shall each of them renew their Sacrifices to the Gods, in return for their Care and Goodness. The whole Performance is of an exquisite Taste, the Design is well laid, and very happily conducted ; and the Tenderneſs of Sentiment which reigns throughout, does no less Honour to Mæcenas than to Horace.

TO MÆCENAS when Sick.

WHY do you kill me with your *repeated Complaints* ? It is neither agreeable to the Gods nor to me that you die first, Mæcenas, my greatest Glory and * most generous Patron. Alas ! should an untimely Death carry off you, and thus deprive me of the better Part of myself, why should the other continue here ? I who, without you, am not so dear to the People of Rome, and cannot survive you intire. On the same fatal Day, shall both our Deaths happen. I have not swore in vain ; we shall go, we shall

go

* *Support of my Affairs.*

N O T E S.

7. *Ille dies utramque ducet ruinam.*] This is an Expression full of Tenderneſs and Affection. *Horace* wishes that he may ac-

company Mæcenas even to the Grave, and there is no Room to doubt but he spoke sincerely. When we lose the Person in the

A 2 2

World

Ducet ruinam : non ego perfidum

Dixi sacramentum : ibimus, ibimus,

10

Utcunque præcedes, supremum

Capere iter comites parati.

Me nec Chimææ spiritus igneæ,

Nec, si resurgat, centimanus Gigas

Divellet unquam : sic potenti

15

Justitiæ placitumque Parcis.

Seu Libra, seu me Scorpius aspicit

Formidolosus, pars violentior

Natalis horæ, seu tyrannus

Hesperie Capricornus undæ :

20

Utrumque nostrum incredibili modo

Con-

O R D E R.

Ego non dixi sacramentum perfidum : ibimus, una ibimus, utcunque tu præcedes, comites parati carpere supremum iter. Nec spiritus igneæ Chimææ, nec centimanus Gigas, si resurgat, unquam divellet me a te. Sic

placitum est potenti justitiæ Parcisque. Seu Libra aspicit me, seu formidolosus Scorpius, pars illa violentior natalis horæ ; seu Capricornus tyrannus Hesperie undæ ; utrumque nostrum astrum consentit modo incredibili.

N O T E S.

World who is dearest to us, and who merits most of our Esteem, the most desirable Happiness is not to survive him, but to accompany him even in Death, and be interred with him in the same Tomb.

10. *Perfidum dixi sacramentum.*] *Sacramentum* is properly the Oath of Fidelity which the Soldiers took when they were in-rolled ; and it is to this Custom which *Horace* alludes here. It is only proper to take notice, that although there is no formal Oath taken in the preceding Lines, yet it is included in the Protestation that he makes,

——— *ille dies utramque*

Ducet ruinam : ———

11. *Præcedes.*] *Horace* kept his Word, this happening as he said ; for *Mæcenas* died in October, and *Horace* on the 27th of November in the same Year.

13. *Chimææ.*] *Chimera* was a Mountain in *Lycia*, which emitted Fire and Smoak after the Manner of *Ætna*. On the Top of the Mountain were kept Lions, the Middle afforded Pasture for Goats, and in the lower Part of it might be seen the Dens of Dragons. This gave Occasion to the Poets

to feign a Monster, the upper Part of which resembled a Lion, the Middle a Goat, and the lowest a Dragon.

14. *Gigas.*] *Cæus*, *Briareus*, and *Gyas*, were three Giants, the Sons of Heaven and Earth. They had each fifty Heads, and a hundred Hands, and imagining themselves invincible, entered upon a Design of dethroning *Jupiter*, by whom they were overcome and destroyed.

17. *Seu Libra, &c.*] Whatever Constellation he was born under, he affirms that it agrees perfectly with that of *Mæcenas*, and consequently, that it is impossible he can survive him : For the Antients were of Opinion, that the Life of Man was, in a great Measure, regulated by the Stars which presided at their Nativity ; that is, which rose, or appeared above the Horizon, the Moment they came into the World. The Constellations here mentioned, are the seventh, eighth, and tenth Signs of the Zodiac.

19. *Pars violentior natalis horæ.*] *Pars* here signifies the same that the Greeks call'd *μοῖρα*, viz. that Part of the Sign which appears

go together : The Moment you go before me, I am ready to follow, or rather accompany you in the last Journey. Neither terrible Chimæra who breathes nothing but Fire, nor Gyas, were he to rise again, that Monster with a hundred Hands, shall ever tear me from you ; for thus it hath seemed good to powerful Themis and the Fates. * Whether I was born under the Sign Libra, or under the formidable Sign Scorpion, that most dangerous Place of the Horoscope, or under Capricorn, that Tyrant of the West Seas, I know not, but our Stars agree in an incredible Manner. For as the bright Star of Jupiter rescued you from cruel Saturn, and stopped the precipitate Flight of Fate, when the People, assembled in
Pompey's

* Whether Libra beholds me.

NOTES.

appears above the Horizon at the very Moment of Birth ; for every Sign is divided into several Parts, which make as many Horoscopes, and are here by Horace called *Natalis horæ*. This Passage is somewhat difficult, and those who think Horace speaks of the whole Sign *Scorpio*, have certainly fallen into a Mistake.

20. *Seu tyrannus Hesperiae Capricornus undæ.*] Capricorn, as we observed before, is the Tenth Sign of the Zodiac. Astrologers have attributed to every one of these Signs their particular Virtues, and assign'd to them their several Parts of the Earth over which they rule. Capricorn had all the West, which Horace here understands by *Hesperia*. Thus Manilius, Book third, says
Tu, Capricorne, regis quidquid sub sole cadente.

“ Capricorn rules all the Countries under the setting Sun.”

And Propertius, Elegy first, Book fourth,
Lotus & Hesperia quid Capricornus aqua ?

“ And Capricorn, which washes itself in the western Ocean.”

Horace here calls it the Tyrant of that Sea, in the same Manner as elsewhere he says, the South-wind is the Governor and Arbitrator of the *Adriatick* ; for it is observable, that it excites frequent Tempests in this Sea, as Servius remarks on the first Book of the Georgics : *Saturnus in Capricorno facit gravissimas pluvias, præcipue in Italia. Unde Horatius ait, seu Tyrannus, &c.*
“ When Saturn is in Capricorn, he raises

“ dreadful Tempests, especially in Italy. “ It is for this Reason Horace calls Capricorn the Tyrant of the *Hesperian* “ Ocean.” But Servius here falls into a Mistake, when he takes *Hesperia* for Italy instead of the West : For Italy was not attributed to Capricorn, but to Libra or *Sagittarius*.

21. *Utrumque nostrum incredibili modo consentit astrum.*] In order to understand this Passage rightly, we must observe, that to render the Lives and Fortunes of two Persons equal, and that there might be a perfect Correspondence betwixt them it was necessary that their Horoscope had been the same ; that is, that they were born under the same Part of a Sign, and at the same Time. But as Horace was not of the same Age with Mæcenæ, he contents himself with saying, that there was a great Resemblance, a great Conformity betwixt their Stars, and that to judge by the Events of their Lives, one would be apt to think they had been born under the same Constellation. It is for this Reason that Horace says *incredibili modo*, in an incredible Manner ; because it was impossible that two different Horoscopes should have that Effect. Thus Persius in Imitation of this Passage :

Non equidem hoc dubites, amborum fœdere certo

Consentire dies, & ab uno sidere duci.

“ There is not the least Ground for
“ Doubt, our Lives have a perfect Resemblance of each other : They are regulated

Consentit astrum. te Jovis impio

Tutela Saturno refulgens

Eripuit, volucrisque fati

Tardavit alas ; cùm populus frequens

25

Lætum theatris ter crepuit sonum :

Me truncus illapsus cerebro

Sustulerat, nisi Faunus ictum

Dextrâ levasset Mercurialium

Custos virorum. reddere victimas

30

Ædemque votivam memento :

Nos humilem feriemus agnam.

O R D O.

Refulgens tutela Jovis eripuit te impio Saturno, tardavitque alas volucris fati, cum populus frequens ter crepuit lætum sonum in theatris : truncus illapsus cerebro sustulerat me, nisi Faunus custos Mercurialium virorum levasset ictum sua dextra. Tu memento reddere victimas, ædemque votivam : nos feriemus humilem agnam.

N O T E S.

“ lated by the same Stars, they are under the Influence of the same Horoscope.”

These Words, *There is no Ground for Doubt*, are used when we are about to ex-

press something impossible or incredible.

22. *Te Jovis impio tutela.*] It is probable that Mæcenæ had consulted Astrologers about his Horoscope, who had found that

O D E XVIII.

This Ode is purely moral, and was intended against the Luxury and Avarice of his Countrymen. The Sentiments are grave and just, the Style nervous, and the Versification correct and harmonious. In some Manuscripts it has for its Title Varo ; whence Torrentius has conjectured that it was addressed to Quint. Varus, spoke of Ode XVIII. Book

NON ebur, neque aureum

Meâ renidet in domo lacunar :

Non trabes Hymettiaë

Premunt columnas ultimâ recisas

Africâ :

O R D O.

Non ebur, neque aureum lacunar renidet in mea domo : Hymettiaë trabes non premunt columnas meas recisas in ultimâ Africa : neque

Pompey's Theatre, received you with several Acclamations of Joy : In like Manner, a fatal Tree had assuredly fallen on my Head and killed me, had not the God *Faunus*, the Protector of Poets, warded off the Blow with his Hand. Remember then, *Mæcenæ*, to offer the Sacrifices you promised to *Jupiter*, and consecrate the Temple which you vowed : For my Part, I shall offer him an humble Lamb.

NOTES.

that *Jupiter*, a good and benign Planet, had corrected the bad Influences of *Saturn*, who is always unlucky, unless when in Opposition to *Jupiter*. *Horace* calls *Saturn* impious, either because he devoured his own Children, or rendered Men impious.

25. *Cum populus frequens.*] *Mæcenæ* after his Recovery from a dangerous Sickness, the first Time he appeared in the Theatre, was received by the People with the greatest Acclamations. See Ode XX. Book I.

28. *Nisi Faunus ietum.*] The Design of *Horace* is to shew a great Conformity between his Destiny and that of *Mæcenæ*. Therefore, after having taken Notice with

Regard to his Friend, that *Jupiter* had corrected the Malignity of *Saturn*, he proceeds to confirm the Likeness of their Fates, by mentioning a similar Occurrence in his own Life, he being almost crush'd to Pieces by the Fall of a Tree, had not some favourable Power prevented his Destruction.

29. *Mercurialium virorum.*] That is, Men of Learning, Poets ; because *Mercury* is the Father of Letters and Eloquence. *Horace* here represents *Faunus* as the Protector of Poets and Men of Learning, because he was a rustick God, who inhabited the Woods and Forests, the Delight of studious Men, where they often love to retire.

ODE XVIII.

Book I. But if we consider the Matter narrowly, we shall find it is general, and without Inscription. It is probable that the following Circumstance gave Occasion to this false Title. Avarice is the principal Subject of the Ode, and possibly some of the *Literati* might have wrote at the Head of it *Avaro*, the first Letter of which being effaced by Time, or some other Accident, there remained nothing but *Varo*. This, it is probable, gave Rise to *Torrentius's* Opinion.

NEITHER Ivory, nor gilded Cielings dazle the Eye in my House, you see no Cedar Beams from Mount *Hymettus*, supported with Columns of Marble cut in the utmost Parts of Africa.

NOTES.

3. *Trabes Hymettiae.*] Beams of Wood, | *Attica*, which grew upon *Hymettus*, a Mountain of |

5. *Attali*

Africâ : neque Attali 5
 Ignotus hæres regiam occupavi.
 Nec Laconicas mihi
 Trahunt honestæ purpuras clientæ :
 At fides, & ingenii
 Benigna vena est ; pauperemque dives 10
 Me petit : nihil supra
 Deos laceſſo, nec potentem amicum
 Largiora flagito,
 Satis beatus unicus Sabinis.
 Truditur dies die, 15
 Novæque pergunt interire Lunæ :
 Tu secanda marmora
 Locas sub ipsum funus ; & sepulcri
 Immemor, ſtruis domos ;
 Marisque Baiis obſtrepentis urges 20
 Summovere littora,
 Parum locuples continente ripâ
 Quid, quòd uſque proximos
 Revellis agri terminos, & ultra 25
 Limites clientium Salis

O R D O.

ego ignotus hæres occupavi regiam Attali ; que novæ pergunt interire.
 nec honestæ clientæ trahunt purpuras Laconicas mihi, At fides est mihi, et benigna vena ingenii ; divesque petit me pauperem. Tu, sub ipsam funus, locas marmora secanda ; et, immemor sepulchri, ſtruis domos ; parumque locuples continente ripâ urges summovere littora maris obſtrepentis Baiis.
 Ego ſatis beatus unicus Sabinis laceſſo Deos nihil supra, nec flagito meum potentem amicum largiora. Dies truditur die, Lunæ, Quid dicam, quod uſque revellis proximos terminos agri, et avarus ſolis ultra limites clientium

N O T E S.

5. *Attali ignotus hæres.*] Some have thought that this was a Stroke of Satire in Horace, who hereby insinuates, that the People of Rome had that Testament by which Attalus Philometor had declared them his Heir. But it is not at all credible, that Horace would have called the People of Rome *ignotus hæres*, after the many Alliances they made with Attalus and Eumenes the Second ; it is more probable that he means *Aristonicus*, who, after the Death of Attalus, gave out that he was the Son of Eumenes, took Possession of the Kingdom, defeated *Licinius Crassus*, and was at last con-

quered by *Perpenna*, brought to Rome, and strangled in Prison.

7. *Laconicas purpuras,*] *Laconia* was a Region of *Peloponnesus*, and famous on account of its Purple, which was the finest in Europe ; it was wore chiefly by Persons of the *Patrician* Order, or such as were in some Employment of Dignity.

8. *Honestæ clientæ.*] The Distinction of *Patroni* and *Clientes* was first established by *Romulus*. His Design in this Institution, was to settle a firm Union and Connection between the *Patricians* and *Plebeians*, for which End he recommended to the *Patricians*

Africa. I do not possess the Palace of Attalus as his pretended Heir, nor do Ladies, as my Clients, spin Purple Robes for me; but I have Sincerity, and a pretty good Genius for Poetry, which makes me, though Poor, to be courted by the Great. I importune not the Gods for any Thing else; and, being abundantly happy in the Enjoyment of my Seat at Sabinum, I ask my Friend for no more Presents. One Day makes Way for another, and every new Moon hastens to its End; but you, tho' one Foot's in the Grave, give out Marble to be cut; and without once thinking of your Monument, you build Houses: Not satisfied with the Continent, you are at great Pains *and Expence* to extend the Shore of the Sea that beats with great Violence against the Walls of Bajæ. But what shall I say of your Avarice in removing your Neighbour's Land-mark, and encroaching on the Limits of

NOTES.

cians some of the *Plebeians* to protect and countenance them, and imposed on both certain Conditions, which they were bound to observe. In Time this Custom extended itself in such a Manner, that entire foreign Provinces followed the Example. Thus *Lacedæmon* was under the Protection of the *Livian* Family, and *Sicily* under that of *Marcellus*. It is probable that *Horace* here means the Clients Wives of some foreign Province, and that the Epithet *honestæ*, does not signify beautiful, as some have imagined, but of noble Rank or Birth; therefore the Sense of *Horace* seems to be plainly this, that he had no Clients of distinguished Birth in *Laconia*, to prepare Cloaths for him of that fine Purple which their Country produced: For we are to remark, that the Condition of Clients was only a more honourable Kind of Slavery.

12. *Potentem amicum.*] *Mæcenæ*, I presume, is the Person whom *Horace* calls his powerful Friend. He knew he would refuse him nothing he demanded: Thus, Ode XVI. Book III.

Nec si plura velim, tu dare deneges.
But as he had a Competency, so he was desirous of nothing more.

15. *Truditur dies die.*] He begins to attack directly, tho' in general Terms, the Manners of his Age. He does it with great Freedom and Zeal; and it is worthy of No-

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tice, that he unites Avarice and Profusion in the same Person, which tho' at first View seemingly a Contradiction, is yet allowed by all to be a just Stroke in the Character of Men. *Alieni appetens, sui profusus*, is not a Way of thinking peculiar to *Salust* alone.

20. *Baiis.*] *Baiæ* was a City of *Campania*, on the Sea-coast; fam'd for its pleasant Situation, and the wholesome Water round it. This invited many of the rich and wealthy to build Houses for their Pleasure near it.

23. *Ultra limites clientium.*] *Horace*, the more effectually to oppose the Luxury of his Countrymen, represents here the unjust Practice that it urged Men to, to encroach upon the Bounds of their Neighbours, and what was yet an Instance of greater Iniquity, to deprive Clients of what in Equity belonged to them.

26. *Pellitur paternos, &c.*] *Horace* gives here a lively Description of the Calamities and Disasters that befall a People by the Ambition and irregular Passions of the great Men. They stick at nothing to compass their Ends. The poor are unjustly driven from their Possessions, and they and their innocent Infants exposed to the greatest Harships, only to give their rich and powerful Masters an Opportunity of enlarging their Inclosures.

B b

28. *Sera*

Salis avarus? pellitur paternos
 In sinu ferens Deos
 Et uxor & vir, sordidosque natos.
 Nulla certior tamen
 Rapacis Orci sede destinata
 Aula divitem manet
 Herum. quid ultra tendis? æqua tellus
 Pauperi recluditur
 Regumque pueris: nec satelles Orci
 Callidum Promethea
 Revexit auro captus. hic surperbum
 Tantalum atque Tantali
 Genus coercet: hic levare functum
 Pauperem laboribus,
 Vocatus atque non vocatus audit.

30

35

O R D O.

clientium? Et uxor, et vir, ferens paternos Deos in sinu, natosque sordidos, pellitur. Nulla tamen aula manet divitem herum certior destinata sede rapacis Orci.

Quid tendis ultra? tellus æqua recluditur

pauperi puerisque regum: nec Charon satelles Orci auro captus revexit callidum Promethea. Hic coercet superbum Tantalum atque genus Tantali: hic vocatus, atque non vocatus audit levare pauperem functum laboribus.

N O T E S.

28. *Sordidosque natos.*] That is, *Sordidis vestibus indutos.* And Horace adds this Circumstance, to remark the more strongly the Avarice and Wretchedness of those whom he here describes, who suffered their Servants and Clients to carry off nothing but their old thread-bare Cloaths, and do-

mestick Gods.

29. *Nulla certior tamen.*] This Passage is somewhat obscure, but may be rendered more intelligible, by ordering the Words thus: *Nulla tamen aula manet divitem herum certior destinata sede rapacis Orci.* Sardonian fancies, that Horace meant to oppose this

O D E XIX.

This is one of the finest Odes of Horace; it is full of that noble Enthusiasm known only to great Poets. We cannot determine the Time of its Composition, we know only that it was designed for some of the Feasts of Bacchus. The Elogium of the God is compleat, and carried to the highest

I N B A C C H U M.

BACCHUM in remotis carmina rupibus
 Vidi docentem, (credite, poster)

Nymph-

O R D O.

Posteri credite, ego vidi Bacchum in remotis rupibus docentem carmina, Nymphasque dis-

of your Vassals. Nay, we see Wife and Husband driv'n from their Home by your Orders, carrying their domestick Gods and their poor Children in their Arms. Yet their rich and cruel Lord will surely have that Place in Hell that is destined for him, Why then do you still go on to increase your Power and Riches? The impartial Earth is ready to receive the Peasant and the Sons of Kings; nor could * Charon ever yet be bribed by Gold to bring back subtle Prometheus. He confines, in his Territories, proud Tantalus and all his Race; and, whether invok'd or not, he is ever ready to relieve the Poor from all his Miseries in this Life.

* The Porter of Hell.

NOTES.

this Idea to the brutal Avarice of the Usurpers, whom Death would equally despoil of all their Possessions, as they had despoil'd others. Agreeable to this Notion, he disposes the Words in the following Manner: *Divitem herum æque ac pauperem clientem non certior manet aula, quam rapacis Orci, sedes omnibus destinata.* I have proposed the Sentiments both of Sanadon and Dacier, that the Reader may be able to determine for himself; but Dacier's seems most natural.

34. *Satelles Orci.*] Charon, the God so well known in Mythology. His Name in the *Ægyptian* Language signifies a Waterman. The Employment assigned to him, was to convey to Hell over the *Stygian Lake*

the Souls of the dead. He was the Son of *Erebus* and *Nox*.

36. *Superbum Tantalum.*] He calls Tantalus proud, haughty, either on Account of his Riches, which were so considerable as to pass into a Proverb; or for his Insolence, in presenting his own Son to the Gods for a Repast.

38. *Hic levare functum.*] Horace had before said, that Death will overtake every Man; neither rich nor poor are exempt from the Grave. Here he shews the Distinction that shall be made between them; Death to the Poor is the Beginning of their Repose and Happiness, to the Rich it is the End of all their Pleasures.

ODE XIX.

highest Perfection. The Marks of his Divinity are stamped on all the Parts of this vast Universe. Heaven, Earth, the Sea, and Hell, have felt the Effects of his Power. Horace has collected together all these Monuments, to furnish out an immortal Trophy to Bacchus.

In Praise of BACCHUS.

I Saw Bacchus, believe me Posterity, teaching amidst solitary Rocks the Nymphs to make Verses, whose divine Instructions

NOTES.

2. *Remotis carmina rupibus vidi docentem.*] The Ancients ascribed to Bacchus two Characters, to love the Mountains, and to instruct. Thus both Greeks and Latins attribute

Nymphasque discentes, & aures
Capripedum Satyrorum acutas.

Evœ ! recenti mens trepidat metu,
Plenoque Bacchi pectore turbidum

Lætatur. Evœ ! parce, Liber,
Parce, gravi metuende thyrsos.

Fas pervicaces sit mihi Thyadas,
Vinique fontem, lactis & uberes

Cantare rivos, atque truncis
Lapsa cavis iterare mella :

Fas & beatæ conjugis additum
Stellis honorem, tectaque Penthei

Disjecta non leni ruinâ,
Thracis & exitium Lycurgi.

Tu flectis amnes, tu mare barbarum :
Tu separatis uvidus in jugis

Nodo coerces viperino
Bistonidum sine fraude crines.

Tu, cùm parentis regna per arduum
Cohors Gigantum scanderet impia,

Rhœcum retorsisti leonis
Unguibus, horribilique malâ :

Quanquam choreis aptior & jocis
Ludoque dictus, non sat idoneus

Pugnæ ferebaris ; sed idem
Pacis eras mediusque belli.

O R D O.

*discentes, et acutas aures capripedum Saty-
rorum.*

*Evœ ! mens mea trepidat recenti metu,
lætaturque turbidum pectore pleno Bacchi.*

*Evœ ! O Liber metuende gravi thyrsos,
parce mihi, parce. Fas sit mihi cantare
pervicaces Thyadas, fontemque vini, et ube-
ris rivos lactis, atque iterare mella lapsa ca-
vis truncis arborum. Fas est et cantare ho-
norem tuæ beatæ conjugis additum stellis,
tectaque Penthei disjecta non leni ruina, et*

exitum Thracis Lycurgi.

*Tu flectis amnes, tu flectis mare barbarum :
tu uvidus in separatis jugis coerces crines
Bistonidum nodo viperino sine fraude. Cum
impia cohors Gigantum scanderet regna tui
parentis per arduum, tu retorsisti Rhœcum
unguibus horribilique mala Leonis : quan-
quam, dictus aptior choreis et jocis ludoque,
ferebaris non sat idoneus pugnæ : sed tu idem
eras medius pacis bellique.*

Cer-

N O T E S.

buted to him the Origin of all their Feasts
and publick Sports, yea, even of Tragedy
and Comedy.

5. *Recenti mens trepidat metu.*] Horace
saying he had seen Bacchus, as if it had
been actually before his Eyes, falls into the
Enthusiasm which the Presence of that God
naturally inspired, and represents himself as
really moved and actuated by him.

7. *Parce.*] Horace imagines he sees Bac-

chus with his Ivy Spear lifted up ready to
strike him for presuming to reveal his Mys-
teries without Permission, and begs Pardon
for his Temerity in a most artful Manner.

7. *Liber.*] The Latins called Bacchus,
Lycæus and Liber ; they are both one and
the same Name differently expressed. The
one is derived from the Latin Verb *Libe-
rare*, and the other from the Greek *λύειν*,
solvere,

structions they received *with Pleasure*, to which the Satires also prick'd up their Ears. Ah! I still tremble when I think what awful Dread I was under, and my Heart full of the Divinity of that God, now feels the Sallies of a confused Joy. Ah! pardon me, Bacchus, pardon me, who art so formidable *when armed* with thy powerful Spear. Allow me to sing the furious Transports of thy Priestesses, the Fountain of Wine, and overflowing Rivulets of Milk, and to describe the *delicious* Honey dropping from the Trunks of Trees. Permit me also to sing the bright Crown of *Ariadne* thy happy Consort, that new Star, the Ornament of Heaven, the dreadful Overthrow of Pentheus's Palace, and terrible Death of Lycurgus the Thracian. Thou changest the Course of Rivers, and hast the Sea under thy Command. Heated with thy divine Liquor upon the wild Mountains, thou twistest in the Hair of the Bacchanals frightful Snakes that do them no Harm. When the impious Band of Giants attempted to scale Heaven, *with a Design to dethrone thy Father*, thou alone, under the Form of an enrag'd Lion, didst with dreadful Paws and devouring Jaw, repel *bold Rhœcus their Leader*; and tho' thou passed with them to be fitter for Dancing, Drollery, and Pleasure, than Fighting, thou soon mad'st them feel that thou wast as well skilled in *the Atchievements of War* as in the
Di-

N O T E S.

solvere. Vinum enim mentem liberat & solvit. Wine frees the Soul from Care and Anxiety.

8. *Thyrso.*] The *Thyrus* with which the Poets have armed *Bacchus*, was a Kind of Half-pike, adorned with Ivy-Leaves and Vine-Branches.

13. *Beatae conjugis, &c.*] He speaks here of the Crown of *Ariadne*, which *Bacchus* plac'd among the Stars. She was the Daughter of *Minos* King of *Crete*. By her Advice chiefly it was, that *Theseus* was enabled to extricate himself out of the Labyrinth. He carried her away with him from *Crete*, but perfidiously left her in the Isle of *Naxos*, where she was afterwards married by *Bacchus*.

14. *Pentheus.*] He was King of the *Thracians*, who, contemning the Rites of *Bacchus*, raised the Anger of that Deity against him, and was torn in Pieces by his own Mother *Agave*, with the rest of the *Bacchantes*, and his House reduc'd to Rubbish.

16. *Lycurgi.*] This *Lycurgus* was king of *Thrace*, who seeing his Subjects go to the

highest Excess in drinking, that he might prevent it, ordered the Vines all over his Kingdom to be cut down. This brought upon him the Anger of *Bacchus*, who render'd him so furious, that he kill'd his own Son *Dryas*; after which his Subjects rising up in Rebellion, caused him to be devoured by his own Horses.

17. *Tu flecisti amnes, tu mare barbarum.*] By Rivers here Interpreters understand the *Ganges* and *Indus*, we may also take in the *Hydaspes*, &c. which he passed over dry-footed, after having struck it with his Rod. The *Barbarian Sea* here must be the *Indian*, *Æthiopian*, or *Red Sea*, *Bacchus* having travelled as far as *India*. This is plainly the Story of *Moses's* Passage through the *Red Sea* and *Jordan*, applied to *Bacchus*.

20. *Bistodinum.*] The *Bistones* were a People of *Thrace*, so called from a Lake of that Name. The Women also in *Thrace*, who performed the Rites of *Bacchus*, were called *Bistonides*.

24. *Leonis unguibus.*] For the Ancients report, that in this War against the Giants, *Bacchus*

Te vidit insons Cerberus aureo
Cornu decorum, lenitèr atterens
Caudam ; & recedentis trilingui
Ore pedes tetigitque crura.

30

O R D O.

Cerberus insons vidit te decorum aureo cornu, leniter atterens caudam ; et tetigit ore trilingui pedes cruraque tui recedentis.

N O T E S.

Bacchus assumed the Shape of a Lion.

29. *Te vidit insons Cerberus.*] The Ancients feigned that *Bacchus* descended into Hell to bring thence *Ariadne* ; tho' *Apol-*

lidorus writes, that it was to recover his Mother *Semele*. *Horace* here represents that horrible Monster *Cerberus* as so sensible of the Divinity of this God, that, far from

O D E XX.

The great Men of Antiquity are very much blamed by modern Criticks for boasting so freely, that by their Writings they had render'd themselves immortal. They look upon it as contrary to the Rules of Modesty, and think that Posterity would not have judg'd less favourably of them, had they abstain'd from this excessive Self-praise. It must be acknowledg'd, that this Manner of praising one's-self requires great Art and Nicety, in order to avoid the Imputation of Vanity ; but we ought not under this Pretext to be forward in condemning *Horace*, *Virgil*, *Ovid*, and such like great Poets. Why should they not be allow'd to render the same Justice to themselves as they do to others, and to think, that as it is an Indication of a little Mind not to know itself, so it is a commendable Courage to shew a Consciousness of those Excellencies which we are sure we possess. *Longinus* thinks it

A D MÆCENATEM.

NON usitatâ nec tenui ferar
Pennâ biformis per liquidum æthera
Vates ; neque in terris morabor
Longiùs ; invidiâque major
Urbes relinquam. non ego pauperum

5
San-

O R D O.

Ego Vates biformis ferar per liquidum æthera pennâ non usitatâ nec tenui : neque longius morabor in terris : urbesque relinquam major invidiâ.
O *Mæcenas* ! non ego, licet, sanguis pauperum parentum, ego quem vocas dilecte, non obibo

Diversions of Peace. When thou descended to Hell, Cerberus, at the Sight of thee deckt in thy golden Horns, forgot his Rage, and drew his Tail gently to him; and when you offer'd to withdraw, he lick'd your Legs and Feet with his three Tongues.

NOTES.

offering him any Harm, he paid him Marks of Adoration.

30. *Aureo cornu.*] The Ancients always attributed Horns to *Bacchus*; and *Dacier* is of Opinion, that the Reason of this is to be sought no where else but in the History of

Moses, who, while he descended from the Mountain, after he had been there forty Days (which he also thinks gave Rise to the Story of *Bacchus's* descending into Hell) there were seen on his Head Rays of Light, which appeared in the Form of Horns.

ODE XX.

it necessary, that all those who would arrive at the Excellency and Height of good writing, should be fill'd with a noble Pride, and believe themselves capable of great Things. When a Poet represents to himself the Judgment which Posterity will form of his Writings, and, upon Examination, finds that he has a Genius capable of such Productions as will render him immortal, this Thought will add unconceivable Force to his Imagination, and there will appear in his Compositions a Fire infinitely above what was to have been expected, had he been destitute of these Hopes. To say any more in Vindication of this Ode, and the last of the following Book, would be only to do Horace an Injury. They are such finish'd Pieces, that we ought rather to admire their Beauties, than dwell upon their Imperfections. None but Horace knew so well how to change himself into a Swan, that he might fly into the East, into the West, into the North, and into the South.

TO MÆCENAS.

MÆCENAS, thy Poet shall soon be carried through the Air upon uncommon Wings, and which shall never fail, being partly 'changed into a Bird. I shall not stay much longer on the Earth; and being now above Envy, I shall soon bid adieu to the World. No, I shall not die, though born of mean

NOTES.

2. *Biformis.*] This Words presents to our Imagination the Metamorphosis of the Poet begun, but not altogether finished. He was already in Part a Swan, but still retained something of the Man. Those who understand by *Biformis* the two Kinds of Poetry Horace excelled in, have quite mistaken the

Thought.

5. *Pauperum sanguis parentum.*] For his Father was one of those who were called *Libertini*, being the Son of a freed Man, as his Office was that of a Collector of the Taxes.

6. *Non*

Sanguis parentum, non ego, quem vocas
 Dilecte, Mæcenas, obibo,
 Nec Stygiâ cohibebor undâ.
 Jam jam residunt cruribus asperæ
 Pelles; & album mutor in alitem
 Supernè; nascunturque lèves
 Per digitos humerosque plumæ.
 Jam, Dædaleo ocior Icaro,
 Visam gementis litora Bospori,
 Syrtesque Gætulas canorus
 Ales, Hyperboreosque campos.
 Me Colchus, &, qui dissimulat metum
 Marsæ cohortis, Dacus, & ultimi
 Noscent Geloni: me peritus
 Discet Iber, Rhodanique potor.
 Absint inani funere næniæ,
 Luctusque turpes, & querimoniæ:
 Compesce clamorem, ac sepulchri
 Mitte supervacuos honores.

10

15

20

O R D O.

obibo, nec cohibebor Stygia unda.

Jam jam asperæ pelles residunt meis cruribus, et superne mutor in alitem album, levesque plumæ nascuntur per digitos humerosque. Jam ego canorus ales ocior Icaro Dædaleo visam littora gementis Bospori, Syrtesque Gætulas, camposque Hyperboreos.

Colchus et Dacus qui dissimulat suum metum Marsæ cohortis, et ultimi Geloni noscent me; peritus Iber discet me, potorque Rhodani.

Næniæ, turpesque luctus, et querimoniæ absint a meo funere inani: compesce clamorem, ac mitte supervacuos honores sepulchri.

N O T E S.

6. *Non ego, quem vocas dilecte, Mæcenas.*] All the Difficulty of this Passage, is to know whether we should join *dilecte* with *Mæcenas* or *vocas*; i. e. whether *Mæcenas* calls *Horace dilecte*, or if it be *Horace* that calls *Mæcenas* so. It is plain that the first corresponds more with the Design of the Ode, and that we ought to put a Comma after *Dilecte*;

Non ego quem vocas dilecte, Mæcenas.

Horace hereby insinuates, that he was not unworthy of the Kindness *Mæcenas* had for him, and which he testified by calling him *Dilecte*, his Darling, his Delight.

8. *Cohibebor.*] *Cohibere* is here in the same Sense as *coercere* in Ode 18. He expresses himself in the same Manner in the 4th Ode of the following Book:

— *Amatorem trecentæ
 Pirithonæ cohibent catenæ.*

mean Parents ; I, whom you are pleased to call your dear little Horace, shall never die, nor shall I ever be shut up in those Abodes that are surrounded with the River Styx. Lo ! a black rough Skin begins already to grow over my Legs, and the upper Part of my Body is changed into a Swan. Downy white Feathers grow all over my Fingers and Shoulders. Being thus changed into a tuneful Bird, I shall, with a Flight more rapid than that of Icarus, go see the Banks of the roaring Bosphorus, the Syrtes of Getulia, and the Lands under the North Pole.

The People of Colchis, and he that conceals the Fear the Battalions of the Marfi give him, the Dacian and Geloni at a vast Distance from this, the wise Spaniard, and those who drink the Water of the Rhone, shall all know me. Let therefore no mournful Hymns be sung at my Funeral, let no doleful Lamentations nor shameful Groans be heard ; suppress your crying, and forbear all Funeral Honours that are but superfluous.

NOTES.

10. *Album mutor in alitem.*] The Swan was sacred to Apollo, and the Ancients attributed to him not only a Sweetness of Voice, but also an Ability to foresee what was to come. This was the Reason why Poets were supposed to be changed into Swans.

14. *Gementis littora Bosphori.*] He calls the Bosphorus murmuring, on Account of the Noise which its Waters make, when agitated by the Wind in that narrow Strait. It is for the same Reason that our Poet calls it *insanientem*, raging, turbulent, in the fourth Ode of the next Book.

16. *Hyperboreosque campos.*] He here means the People that inhabit the nearest to the northern Pole, those beyond whom nothing is to be found but the Pole.

18. *Dacus.*] This some refer to the preceding Line, but it is probable that it ought rather to be understood of the Parthians ; the Daci are another Set of People, who shall be acquainted with his Fame.

19. *Me meritis discet Iber.*] In the Time of Augustus, the Sciences flourished greatly

in Spain and Gaul, occasioned chiefly by the Roman Colonies settled in those Parts, who brought them with them, and contributed greatly to their Encouragement and Increase. Many learned Men of those Parts came to Rome, and appeared there with great Reputation.

20. *Rhodanique potor.*] The Rhodanus, now the Rhine, was a River in Gaul, which was the Boundary of the Helvetii, on the Side next the Roman Province.

22. *Luctusque turpes.*] He calls these Lamentations shameful and dishonourable, as they made it be believed that he was really dead. In these four last Verses Horace has happily imitated a Distich of Ennius :

*Nemo me lacrymis decoret, ne funera fletu
Facit. Cur ? volito vivus per ora virum.*

“ Let none lament my Death with Tears,
“ or complain at my Funeral. For why ?
“ I still live, and fly in Sight of Men.”
In which last Words he alludes to the Metamorphosis of Poets into Swans.

Q. HORATII FLACCI
CARMINUM
LIBER TERTIUS.

ODE I.

We find in this Book and the Fourth a far greater Number of beautiful Odes, than are to be met with in the two preceding and the Fifth, which is ordinarily called the Book of Epodes; it is highly probable therefore, that they are the Productions of a more advanced Age. This is the Reason why they abound so much in Precepts of Morality, that being the Language of Men in Years. This first Ode is wholly of the moral Kind, and though there were no other Mark to denote the Time of its

AD ASINIUM POLLIONEM.

ODI profanum vulgus, & arceo.
Favete linguis: carmina non prius
Audita Musarum sacerdos,
Virginibus puerisque canto.
Regum timendorum in proprios greges,
Reges in ipsos imperium est Jovis,

S

Clari

O R D O.

*Odi profanum vulgus, et arceo: Favete | audita.
linguis: dum ego Sacerdos Musarum canto | Imperium Regum timendorum est in propriis
Virginibus Puerisque Carmina non prius | greges, Imperium autem Jovis, clari Gigan-*

N O T E S.

2. *Favete Linguis.*] To understand the Force of this Expression, it is necessary to take Notice, that *favete linguis* properly signified *bona verba fari*, and was used on occasion of Sacrifices. For the People being very superstitious, and believing the Words they

heard on these Occasions, might have some Influence in producing a good or bad Omen, they were careful to warn such as assisted, to pronounce nothing but favourable Words. This Care, to speak nothing that might have a bad Effect, kept the People in continual

Fery

H O R A C E ' S

O D E S.

B O O K T H I R D.

O D E I.

Composition, yet this alone is sufficient to make us believe that Horace by this Time began to grow old ; yet it must be acknowledged, that the Number of his Years has not in the least diminished the Fire of his Imagination, or deprived him of that Vigour and Liveliness which appear in his more youthful Productions. His Design is to shew that true Happiness does not depend either on Honours or Riches, but on a certain Equanimity and Contentedness of Mind, which renders a Man superior to the Inconstancy and Attacks of Fortune.

T O A S I N I U S P O L L I O.

I Hate the profane Vulgar, and command them to keep at a Distance. Give ear with religious Attention, while I the Priest of the Muses sing to pure Virgins and unspotted Youths sacred Songs never heard before.

Kings, though powerful, exercise only a Dominion over their own People, but Kings themselves are subject to the sovereign Dominion

N O T E S.

Fear of pronouncing any Word that might disturb the Sacrifice, so that a profound religious Silence was the usual Effect of this Injunction of the Priest. Hence, by little and little, the same Phrase came to be made use of when the strictest Silence was required.

4. *Virginibus Puerisque canto.*] It may seem here somewhat surprising, that when Horace had before declared his Verses unfit for vulgar Readers, he should here tell us,

they were designed for the Youth, who were still less capable of comprehending their Meaning and Importance. By Way of Answer to this Difficulty, we are to observe, that Horace intended these Verses to instruct the Youth in the Knowledge of Virtue. For as they consist chiefly of moral Precepts, they are best calculated to make an Impression on tender and docile Minds ; whereas grown People are ordinarily confirmed in Vice, and it is

Clari giganteo triumpho,
 Cuncta supercilio moventis.
 Est ut viro vir latius ordinet
 Arbusa fulcis; hic generosior
 Descendat; in campum petitor;
 Moribus hic, meliorque famâ
 Contendat; illi turba clientium
 Sit major. æquâ lege necessitas
 Sortitur insignes & imos:
 Omne capax movet urna nomen.
 Districtus ensis cui super impiâ
 Cervice pendet, non Siculæ dapes
 Dulcem elaborabunt saporem;
 Non avium citharæque cantus
 Somnum reducent. somnus agrestium
 Lenis virorum non humiles domos
 Fastidit, umbrosamque ripam,
 Non Zephyris agitata Tempe.
 Desiderantem quod satis est, neque
 Tumultuosum sollicitat mare.

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teo triumpho, moventis cuncta suo supercilio,
 est in Reges ipsos.

Est, ut unus vir ordinet arbusa in fulcis
 latius alio viro: hic petitor descendat in Cam-
 pum Martium generosior: hic melior moribus
 famaque contendat, major turba clientium sit
 illi. Necessitas sortitur Insignes et Imos æqua
 lege: Urna capax movet omne nomen.

Siculæ dapes non elaborabunt dulcem sapo-
 rem illi, cui districtus ensis pendet super impiâ
 cervice: cantus avium citharæque non redu-
 cent ei somnum. Lenis somnus non fastidit
 humiles domos agrestium virorum, umbrosam-
 que ripam, non Tempe agitata Zephyris.

Neque tumultuosum mare sollicitat desideran-

N O T E S.

no easy Matter to prevail with them to lay a-
 side their bad Habits.

5. *Regum timendorum.*] As the Design of
 Horace is to shew, that Happiness does not
 depend on any Station or Condition of Life,
 he begins with Man in the highest Rank;
 Kings. These, though in Appearance above
 others, and accountable to none, yet are not
 exempt from the Jurisdiction of him who is
 Lord of the Universe, and commands all
 Nature by his Nod.

9. *Est ut.*] Horace, after having spoke of
 Kings, descends to those Stations of Life, that
 are next in Honour and Dignity to them. The
 highest Rank among the Romans was to be
 one of the chief Magistrates. The Candi-
 dates for the Places left nothing unattempted
 to carry off the Honour from the other Com-
 petitors. The Poet gives a brief and just E-

numeration of the Qualities which are most
 considered in the Persons who offered them-
 selves. Virtue alone ought to decide in these
 Elections: But Nobility, Riches, and Popu-
 larity, were too often such powerful Recom-
 mendations as to carry all before them; an
 Evil that all Ages and Countries have found
 Cause to complain of. *Est ut* does not here
 signify *fieri potest*, as some have absurdly con-
 jectured, but *fit*, *evenit*, *quotidie accidit*.
 M. Dacier has evidently shewn, that *est ut* is
 an Ellipse where *negotium* is understood. This
 Way of speaking is not only very poetical,
 but at the same Time perfectly agreeable to
 the Latin Idiom. Lucretius uses it very ele-
 gantly in his fourth Book, where he says,

*Hic odor ipse igitur, nares quicunque lacescit,
 Est illo ut possit promitti longius ille.*

14. *Æqua*

minion of Jupiter, renown'd for his Triumph over the Giants, and who with his Imperial Nod makes the whole World to tremble.

When Candidates *for the Magistracy* appear in the Campus Martius, it *often* happens, that one values himself on his planting Vineyards of greater Extent, another, that he's of a more noble Family, a third that he has more Integrity, and a better Reputation; and a fourth, that he has got a greater Number of Vassals; but Death, whose capacious Urn shakes every Name, draws out by an impartial Law the High and Low. Should a Wretch observe a naked Sword hung by a Hair over his Head, he could not relish the most delicious Sicilian Dishes, nor could the sweetest Harmony of Birds and Lute compose him to Sleep. Sound Sleep disdains not the * Cottages of Peasants, nor the shady Bank, or agreeable Vallies fann'd by the cooling Zephyrs. Nor raging Sea, nor violent Storm

* *Humble Houses.*

NOTES.

14. *Æqua lege necessitas.*] Whatever Distinctions there may be among Men in this World, yet, after Death, these shall all vanish, and Mankind shall then be reduced to a Level. There will be no Difference in the Grave between the Ashes of a Magistrate or King, and those of an Artizan.

15. *Insignes & imos.*] *Insignis* signifies properly *distinguished, remarkable*; and as no Man can be called remarkable, who is not in some elevated Station, *Horace*, with great Propriety, opposes *insignis* to *imus* in the same Manner as he has elsewhere opposed it to *obscurus*; because no Man can be called obscure and concealed, but in as far as he is in a low and undistinguished Station of Life.

17. *Distriktus ensis cui super.*] *Horace* here alludes to the Story of *Dionysius* Tyrant of *Syracuse*, and *Damocles*, related by *Cicero* in his fifth Book of *Tusculan Questions*. *Damocles* was a great Admirer of the Riches and Magnificence of the Court of *Dionysius*, and assured the Tyrant that never any one was so happy as he. Upon which *Dionysius* ordered him to be plac'd upon a Chair of State, with a magnificent Canopy over his Head, all his Gold and Silver Vessels were set before him, and the Flower of the Youth of his Court were ordered to serve him. Great Quantities of the finest Perfumes were burnt, and the Tables were furnish'd with the most rare and exquisite Dishes. *Damocles* imagin'd, that never any Man enjoy'd a Happiness equal to his: But in the Middle of the Pomp, he

cast his Eyes upon a naked Sword, supported only by a Hair, the very Point of which threatned the Head of this happy *Damocles*. No sooner was the Philosopher sensible of the Danger he was exposed to, but disregarding the Pomp and Magnificence wherewith he was surrounded, he fix'd his Thoughts only upon the Sword which hung directly over him, and every Moment seem'd to menace his Ruin; so that he had not the Courage to put out his Hand to help himself, and thus in an Instant did he find himself stript of all his Felicity.

18. *Siculæ dapes.*] *Sicilian* Repasts were so remarkably fine, as to pass into a Proverb, to express the most delicate Food by.

21. *Somnus Agrestium.*] We ought to construct this Passage in the following Manner. *Somnus lenis non fastidit humiles domos agrestium virorum.* This Remark is of no great Importance, and was only designed to correct the Mistake of the o'd Interpreter, who has given it a wrong Turn. It must be acknowledged that these four Lines are extremely beautiful; that great Repose to be enjoyed in low Life makes an agreeable Contrast, when opposed to the Anxieties and Inquietudes attending high Stations. Men despise this Happiness, only because they know not what it is; having never tasted the Pleasures of a virtuous Solitude, they have no Desire after them, and therefore are apt to overlook and slight them.

25. *Desiderantem quod satis est.*] This is the Maxim of *Epicurus*, recorded by *Seneca*.

Nec sævus Arcturi cadentis
 Impetus, aut orientis Hædi:
 Non verberatæ grandine vineæ,
 Fundusque mendax; arbore nunc aquas
 Culpante, nunc torrentia agros
 Sidera, nunc hiemes iniquas.
 Contracta pisces æquora sentiunt,
 Jactis in altum molibus; huc frequens
 Cæmenta demittit redemptor
 Cum famulis, dominusque terræ
 Fastidiosus: sed timor & minæ
 Scandunt eodem quò dominus: neque
 Decedit æratâ triremi, &
 Post equitem sedet atra cura
 Quòd si dolentem nec Phrygius lapis.
 Nec purpurarum fidere clarior
 Delenit usus, nec Falerna
 Vitis, Achæmeniumque costum:
 Cur invidendis postibus, & novo
 Sublime ritu moliar atrium?
 Cur valle permutem Sabinâ
 Divitias operosiores?

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ODE

O R D O.

zem quod satis est, nec sævus impetus Arcturi cadentis, aut Hædi orientis: vineæ verberatæ grandine, fundusque mendax, non sollicitant eum; arbore culpante nunc aquas nunc sidera torrentia agros, nunc hyemes iniquas.

Pisces sentiunt æquora contracta, molibus jactis in altum. Redemptor cum famulis, dominusque fastidiosus terræ, frequens demittit huc cæmenta. Sed timor et minæ scandunt eodem

quo dominus scandit: neque atra cura decedit ærata triremi, et sedet post equitem.

Quod si nec Phrygius lapis delenit dolentem, nec usus purpurarum clarior fidere; nec Falerna vitis Achæmeniumque costum: Cur moliar sublime atrium invidendis postibus, et novo ritu? Cur permutem divitias operosiores mea valle Sabina?

N O T E S.

Si ad naturam vires, numquam eris pauper; si ad opiniones, numquam eris dives. From how many Cares and Anxieties might Mankind deliver themselves, if they but knew how to moderate and restrain their Desires? This is in one Word the Foundation of that amiable Tranquility which constitutes the true and real Happiness of Life. *Quod vult habet,* says Publius Sirus, *qui velle quod satis est po-*

test. Those who neglect so easy a Method to arrive at Felicity, cannot be said seriously to desire Happiness, nor do they really deserve it.

26. *Tumultuosum sollicitat mare.*] A Man who can content himself with a moderate Subsistence, will not be apt to carry his Desires beyond Sea. If he be under a Necessity to engage in Commerce, that he may prevent

Storm of Arcturus setting or of Hædus rising give him the least Anxiety, who desires *no more than* what's *just* enough. Nor is his *Peace disturb'd* if his Vines are batter'd by the Hail, or his Grounds deceive his Expectation, his *barren* Trees blaming now excessive Rains, now Stars parching the Soil, now Winters *hard and rigorous*. *But how few so moderate in their Desires!* The very Fishes are sensible that the Sea is contracted by the vast Heaps of Stones that are thrown into the Deep; for, disdaining the firm Ground, hither a Lord repairs with great Numbers of Undertakers and their Workmen, to sink Foundations for high Structures: Yet Fear and Terror climb as high as he, nor does black Care leave him aboard his armed Galley; and when on Horseback, she seats herself behind him. Seeing then the most curious Phrygian Marble, the very finest Purple Robes whose Colour outshines the Stars, fruitful Falerian Vines, and the richest Persian Perfumes cannot compose a troubled Mind; why shou'd I desire to build a magnificent Palace after a new Model, with *fine Saloons and* grand Gates, to attract *the Envy of the Public?* Why should I exchange my sweet Retreat at Sabinum for Riches that bring so much Care and Trouble along with them.

NOTES.

vent Poverty, and procure an honest Maintenance for his Family; his Virtue will support him under the Frowns of Fortune.

27. *Arcturi Cadentis.*] *Arcturus* is a Constellation consisting of fourteen Stars. Its Rising is always dangerous, but its Setting is still more so.

28. *Orientis Hædi.*] *Hædi* for *Hædorum*, for there are two Stars of this Name; their Rising, which is about the End of September, is always attended with Rain and Tempest; whence *Virgil* calls them *Pluviales*.

33. *Contracta pisces æquora sentiunt.*] *Horace*, after having shewn that a contented Mind is in a Manner Proof against all the Calamities of Life, proceeds to take Notice, that Men in his Time were so far from aiming at this calm and submissive Temper, which alone could render them happy, that on the contrary, they were not satisfy'd with the firm Land; but were contriving how, by throwing great huge Stones into the Sea, they might raise a Mole to serve as a Foundation for building Mansion-Houses and Houses of Pleasure on that Element.

35. *Redemptor.*] This is one who under-

takes to finish any Piece of Work at his own Hazard, for a certain Sum or Money agreed upon between him and the Person who contracts with him.

41. *Quod si.*] *Horace*, after having shewn that all the Magnificence and splendid Appearances which were then so much in Vogue, were not sufficient to relieve the Mind from Trouble and Cares; concludes with a Piece of Reasoning the most simple, and at the same Time the most convincing, imaginable: I am happy with my small Possessions, why then should I be anxious after more, seeing Riches are so far from allaying our Cares, that they serve only to multiply them?

47. *Cur vallem permutem Sabina.*] The most natural Way of expressing this would have been, *cur vallem permutem Sabinam in divitiis*, &c. For we always give what we have, in Exchange for what we have not. But *Horace* chuses rather to invert the Order of the Words, as in Ode 17, Book 1st. *Lucretilem mutat Lycao Faunus*. The God *Faunus* changes *Lucretiles* with *Lycaus*, that is, quits *Lycaus* for *Lucretiles*.

O D E II.

The Design of Horace in this Ode is to recommend Valour, Virtue, and Secresy. The first is proper for a Military Person, the second for a Civil. and the third for all the Conditions of Life a Man can possibly be in. Thus the Ode consists of three Parts, which follow naturally one after another. Those Commentators are very much deceived, who think, that
Horace

AD AMICOS.

ANGUSTAM amice pauperiem pati
Robustus acri militiâ puer
Condiscat ; & Parthos feroces
Vexet eques metuendus hastâ ;
Vitamque sub dio, & trepidis agat
In rebus : illum ex mœnibus hosticis
Matrona bellantis tyranni
Prospiciens, & adulta virgo,
Suspiret ; Eheu, ne rudis agminum
Sponsus laceffat regius asperum
Tactu leonem ; quem cruenta
Per medias rapit ira cædes.
Dulce & decorum est pro patriâ mori :
Mors & fugacem persequitur virum ;
Nec parcit imbellis juventæ
Poplitibus, timidoque tergo.
Virtus, repulsæ nescia sordidæ,
Intaminatis fulget honoribus ;

Nec

O R D O.

O amice, puer robustus discat pati angustam pauperiem cum acri militia, & eques, metuendus hasta, vexet Parthos feroces : agatque vitam sub dio, et in trepidis rebus.

Matrona tyranni bellantis, et adulta virgo prospiciens illum ex mœnibus hosticis, suspiret dicens : Eheu, ne sponsus meus regius

rudis agminum laceffat illum leonem asperum tactu : quem cruenta ira rapit per medias cædes.

Dulce et decorum est mori pro patria. Mors persequitur et virum fugacem, nec parcit poplitibus timidoque tergo imbellis juventæ.

Virtus nescia repulsæ sordidæ, fulget intaminatis

N O T E S.

1. *Angustam amice.*] Horace does not content himself with saying, that young Men should learn in the Camp to bear up under Poverty, but farther adds severe Poverty. This is a great Precept, and exactly answer-

able to the Discipline of the Romans. It was this that enabled them to gain so many famous Victories, and extend their Conquests over all the Nations of the then known World. While they continued to maintain this

ODE II.

Horace in the third Part departs from the Subject. They could not have fallen into this Mistake, had they thoroughly understood his Design. The Versification is admirable, and there reigns thro' the whole a certain Vivacity and Nobleness of Sentiment, which is one of the distinguishing Characters of Horace's Compositions.

TO HIS FRIENDS.

MY Friend, a robust Youth fit to undergo the Fatigues of War, should learn also to bear the Hardships of Poverty, and with his Lance in his Hand to harass and strike the warlike Parthians with Terror. He ought also to pass the greatest Part of his Time in the open Fields, exposed to continual Danger. The Consort of the King at War with us, or the Princess his Daughter, now marriageable, spying him from the Walls of their Palace, fetching a deep Sigh, will say, "God forbid that my young Prince, as yet unskilled in the Art of War, should encounter with that savage young Lion, who with Blood and Fury cuts his Way through our slaughter'd Troops." It is glorious and honourable for a Man to die in Defence of his Country. Death pursues the Coward, nor does it give Quarter to the Unactive, or to him that shamefully turns his Back upon the Enemy.

Virtue, which neither knows nor fears a shameful Repulse, arrives at the highest Pitch of Honour without any base Means: nor does

NOTES.

this Discipline, they were invincible.

6. *Illum ex mœnibus hosticis.*] These Lines are extremely beautiful, nor could any Thing have been more finely imagin'd, to flatter the Roman Youth, and inspire them with a Resolution to undergo, with Intrepidity, all the Hardships and Fatigues of the Camp. It is probable that Horace had in his Eye that fine Passage of Homer, where Helen and the Trojan Ladies appear upon the Walls, and take a View of the Grecian Camp.

17. *Virtus, repulsæ nescia sordidæ.*] This is the second Part of the Ode. Horace, after having in the first Part spoke of Valour, speaks here of Virtue, which is always independent of the Caprices of the Multitude, and which, in spite of all Opposition, never

Vol. I,

fails to support itself in Places of the greatest Eminence and Distinction. We ought to call to our Remembrance here the Maxim of the Stoics,

Numquam privatum esse sapientem.

Repulsa signifies a Refusal when one stands for an Office. Horace calls it *sordid*, as in the first Epistle of Book 1st.

——— *Turpemque repulsam.*

Virtue is incapable of a Repulse, because the Honours it aims at do not depend upon the arbitrary Humours of Factions and Parties; it is its own Recompence; the highest

D d

Nec sumit aut ponit secures
 Arbitrio popularis auræ.
 Virtus, recludens immeritis mori
 Cœlum, negatâ tentat iter viâ ;
 Coetusque vulgares, & udam
 Spernit humum fugiente pennâ.

20

Est & fideli tuta silentio
 Merces : vetabo, qui Cereris sacrum
 Vulgarit arcanae, sub iisdem
 Sit trabibus, fragilemque mecum
 Solvat phaselum. sæpe Diespiter
 Neglectus incesto addidit integrum :

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Rarò

O R D O.

minatis honoribus ; nec sumit, aut ponit secures arbitrio popularis auræ. Virtus recludens cœlum immeritis mori, tentat iter via aliis negata ; spernitque coetus vulgares & udam humum penna fugiente.

Est et tuta merces fideli silentio. Vetabo illum qui vulgarit sacrum Cereris arcanae ut sit sub eisdem trabibus, solvatque eundem fragilem phaselum mecum. Diespiter neglectus sæpe ad-

N O T E S.

highest Preferments are due to it ; it meets with universal Respect, and honours them who submit to its Direction with an immortal Crown. *Pliny*, in his Preface, gives us a shining Instance of this Virtue in one of the most professed Stoics. *Vatinius* being preferred to *Cato* of *Utica* in the Choice of a *Prætor*, this latter, says he, far from thinking himself dishonoured by his Repulse, rejoiced as much as if he had succeeded in his Desires.

Repulsus tanquam honoribus indeptis gaudet.

20. *Popularis auræ.*] The Voice of the People is compared to the Wind, because of its Inconstancy ; which should not be passed over here without Notice. For *Popularis Aura* relates to the two Words *sumit* and *ponit*, and of Consequence is to be considered as common ; that is, may be taken either in a good or bad Sense, although ordinarily it serves to denote rather the Favour than the Hatred of the People, by a Metaphor taken from a calm and favourable Wind, which is properly called *Aura*. This is evident from the following Verses of *Virgil* :

*Quem juxta sequitur jactantior Ancus
 Nunc quoque jam nimium gaudens populari-
 bus auris.*

See the Prose Translation of *Virgil*, p. 392.

22. *Negata tentat iter via.*] *Horace* here gives a most amiable Idea of Virtue, as it carries a Man with undaunted Bravery thro' the most difficult and hazardous Attempts, and entitles him to an everlasting Happiness, which none can arrive at But those who are steady in the Practice of it.

24. *Udam spernit humum.*] *Horace* never uses an Epithet in vain, and it is impossible to make their Beauty and Propriety be thoroughly perceived, unless a Reason be given for those he employs ; but Interpreters have never taken this Pains. We may venture to say that the greatest Part of the Graces and Beauties of this incomparable Poet have escaped them, as for Instance in this very Place. For as they have not seen the Reason of *Horace's* calling the Earth *humid*, they of Consequence have been insensible of the Finesse and Elegance of this Passage. He calls the Earth *humid*, to denote that Men are sunk and retained in it, as in Mire and Clay, and that they cannot disengage themselves but by the most extraordinary Efforts of Virtue. Doubtless he had in View a Passage of *Plato* in his *Phædo*, where *Socrates* says, that the Earth which we inhabit, and in which we are sunk, is but the Sediment of that pure Earth which the Blessed inhabit.

25. *Est & fideli.*] This is the third and last Part of the Ode. After having set before us Maxims proper for the Conduct both of a Military and Civil Life, he concludes in Praise

does she accept or quit Places of Trust and Dignity at the Caprice of the Vulgar. Virtue carries those to Heaven who deserve Immortality, she opens a Way to them inaccessible to others: and soaring aloft with an inexpressible Rapidity, looks down with Disdain on the tumultuous Assemblies of the Crowd, and scorns this vile Earth. There is also a sure Reward to him that keeps the Secrets of Religion inviolably. I'll never allow the Man who hath divulged the Mysteries of Ceres, either to lodge under the same Roof, or embark in the same Vessel with me; for Jupiter highly provoked with the great Contempt made of his Law, hath often punished the Innocent

N O T E S.

Praise of Discretion and Prudence, a Virtue common to every State and Condition. Those Commentators who have imagin'd that *Horace* departs from his Subject, have neither rightly understood the Connection of the Ode, nor the Design of the Poet.

25. *Tuta merces.*] As *Horace* here says, that there is also a Recompence for Secrecy, he must necessarily, in the first Part of the Ode, have propos'd one for the Military Virtues. This Reward is express'd in the 13th Verse.

Dulce & decorum est pro patria mori.

"It is glorious and honourable to die in Defence of our Country." He must at the same Time have propos'd one in the second Part of the Ode, for the Political or Moral Virtue. It is contained in these Lines,

*Virtus, recludens immeritis mori
Cælum, negata tentat iter via.*

"Virtue procuring an Entrance into Heaven, to those who are worthy of Immortality, treads in a Path unknown to the Generality of Mankind." This Remark was necessary to give a Light to the Ode, and to discover that Justness and Symmetry, which those great Masters of correct Writing never fail'd to observe in all their Compositions.

26. *Cereris sacrum.*] He who revealed these Mysteries was regarded as one who had drawn upon himself the Anger of the Gods. Every one avoided his Presence, and he was denied the very necessary Enjoyments of Life. *Lucian* ridicules with a great deal of Humour these secret Mysteries. Of whatever Kind,

says he, these Ceremonies at the Feast of *Ceres* be, it is the highest Folly imaginable to conceal them; if they are unbecoming, then ought they to be made publick, that every one may be inspir'd with a Horror and Aversion at them; if they are holy and religious, the Knowledge of them may be useful and edifying. These Feasts were celebrated at *Elusis* in *Attica*, whence they came to be called *Eleusinia*.

29. *Phaselum.*] *Phaselus* was a small Vessel built after the Manner of a *Venetian* Boat.

29. *Sæpe Diespiter neglectus.*] *Horace* here gives the Reason of what he had before said, that he would not either lodge or travel with him who had divulged the Mysteries of *Ceres*: For *Jupiter*, when his Laws are violated, often involves the Innocent with the Guilty. This Opinion, that the Impiety of one single Person may often prove fatal to all those who are in Company with him, is very ancient. The *Grecian* History informs us, that those who embarked with *Diagoras*, being overtaken by a violent Tempest, referr'd the Cause of it to him alone, because his Impiety was generally known. The Holy Scripture farther furnishes us with a beautiful Instance of this general Persuasion in the History of *Jonas*. He embarked in order to fly from the Presence of his Maker, and avoid the executing of his Commands. God raised a dreadful Tempest; all the Mariners were astonish'd, and wanted to know who the Criminal was that had drawn down upon them the Wrath of Heaven. They cast Lots, the Lot fell upon *Jonas*, who, conscious of his Impiety, said, Take me, and throw me into the Sea, and the Sea shall be calm; for it is on my Account that God hath sent this Tempest against you.

Rarò antecedentem scelestum
 Deseruit pede pœna claudo.

O R D O.

Vidit integrum incesto: pœna pede claudo raro deseruit antecedentem scelestum.

N O T E S.

31. *Raro antecedentem scelestum.*] Horace | all Hopes of Escape. Jupiter often involves adds this here to cut off from the Wicked | the Innocent with the Guilty, but it never

O D E III.

This is without Contradiction one of the finest Odes of Horace. There is not amongst all his Compositions any Thing that can be preferred to it, whether we consider the Greatness truly sublime that reigns through the whole, the Harmony of the Numbers, its easy Turn, and the Beauty of the Figures. But notwithstanding all this, these Advantages have not prevented it from appearing as very injudicious, and very imperfect; for Horace does not give us the least Insight into his Design, and if we attend but a little, we shall find that the Sense is entirely suspended. But Horace had too much Judgment to fall into an Oversight of this Nature. It was this that prevailed with M. le Fevre to examine this Piece with greater Attention than had ever been done before; the Pains he took on this Head was not without Effect, and after we have delivered his Opinion of the Matter, it will evidently appear that this Ode, so beautiful by all the Embellishments of Poetry, with which Horace has taken Care to adorn it, is yet more admirable for the Design, the Address, and the judicious Conduct of the Poet. The numerous Beauties which shine in this Ode, are evident Marks of Horace's Elevation of Soul, and natural happy Genius. But after all, it will appear strange to some that we so much approve of this Ode, and commend it as a finished Piece, when it is plain that the Design of it is in a great Measure hid, and that the Poet has left unexplained the chief Part of his Subject. This is a Truth that no one can doubt of, if he peruses the following Abridgment of this Ode, which includes all the essential Parts of it. A Man who is upright and steady, is not moved by the Clamours and Tumults of his Fellow-Citizens, nor by the menacing Presence of a Tyrant, the raging Fury of a tempestuous Ocean, or the tremendous Thunder even of Jupiter himself. These are the Virtues which procur'd an Entrance into Heaven to Pollux, Hercules, and also to Romulus, after that Juno had made in an Assembly of the Gods a long Speech, in which she had no other Design but to prevent the rebuilding of Troy. Is it not evident that the Sense here is interrupted, and that the Conclusion of the Ode has no Relation to, or Connection with the Beginning? We must suppose

nocent with the Guilty ; and though Vengeance seems to halt and advance but slowly, she seldom fails to overtake a Villain.

N O T E S.

happens that impious Men can shun divine | provement.—Whoever expects Punishment, Vengeance, which, however slow, yet sooner | already suffers it, and whoever has deserved or later is sure to overtake them. This is | it, expects it.
fine Morality—and yet it is capable of Im- |

O D E III.

pose therefore, that there is in this Poem some Secret which Horace was unwilling to make known; and this is the Secret which I design, if possible, to bring out of that Obscurity under which it is hid, and by the Means make the Design and Address of Horace appear in their true Light; above all Things we must remark, that there was nothing Juno dreaded more than to see Troy rebuilt. This is what she herself declares, not only once, but several Times, when she repeats her Command that it be not done. And indeed this alone might have opened the Eyes of Interpreters. Thus Verse 37.

Dum longus inter sæviat Ilion
Romamque Pontus.

Again, Verse 40.

Dum Priami Paridisque busto
Insultet Armentum.

And lastly, which is still more strong and express than any of the foregoing, Verse 58.

——— ne nimium pii
Rebusque fidentes, avitæ
Tecta velint reparare Trojæ.

Now, in order to penetrate exactly into the Meaning of the Ode, and clear up this seemingly great Difficulty, the following Circumstance will be of considerable Moment.

After the Murder of Julius Cæsar, a Report was spread at Rome, that that Prince had resolved to drain Italy of Men and Money, and to transport the Seat of the Empire to Troy or Alexandria. This is what Sueton relates in express Terms in his 79th Chapter of the Life of that Emperor. Quin etiam valida fama percrebuit migraturum Alexandriam, vel Ilium translatis simul opibus imperii, exhaustaque delectibus Italia. And we may readily believe that he would have preferred Ilion to Alexandria,

andria, on Account of the Origin of the Cæsars, who boasted they were descended from Æneas. Nothing was more to be feared by the Romans than this Change, which must infallibly have proved the Ruin of their Empire. This is plain from what happened under Constantine; for New Rome, that is, Constantinople, was the only Thing that ruined Old Rome. As Augustus therefore had been declared Cæsar's Heir, and as it is usual with Heirs to pursue the Purposes and Resolutions of those by whom they are so appointed, there was Ground to fear that Augustus might entertain some Thoughts of putting his Uncle's Design in Execution. This kept Rome in continual Alarms, and it was on this very Account that Horace composed the following Ode, that he might quite root out of the Mind of Augustus so destructive and pernicious a Resolution; but because it is always a dangerous Thing to dive into the Secrets of Princes, he was afraid to speak too plainly, and chose rather to leave his Ode imperfect, than give Augustus Ground to blame him for having spoke too much. This Conjecture of M. Le Fevre, is one of the finest that could be made in this Kind of Criticism; and it is

Virtute præditus Vir nihil extimescit.

JUSTUM, & tenacem propositi virum

Non civium ardor prava jubentium,

Non vultus instantis tyranni

Mente quatit solidâ, neque Auster

Dux inquieti turbidus Adriæ,

Nec fulminantis magna Jovis manus;

Si fractus illabatur orbis,

Impavidum ferient ruinæ.

Hâc arte Pollux, & vagus Hercules

Innixus, arces attigit igneas:

Quos inter Augustus recumbens

Purpureo bibit ore nectar.

Hâc te merentem, Bacche pater, tuæ

Vexere tigres, indocili jugum

5

10

Collo

O R D O.

Non ardor civium jubentium prava, non vultus Tyranni instantis quatit virum justum et tenacem propositi à solida sua mente, neque Auster turbidus Dux inquieti Adriæ, nec magna manus Jovis fulminantis quatit eum. Si orbis fractus illabatur; ruinæ ferient illum im-

pavidum.

Pollux, et vagus Hercules innixus hac arte, attigit arces igneas: inter quos Augustus recumbens bibit nectar ore purpureo.

Bacche pater, tigres tuæ, trabentes jugum indocili collo, vexere te merentem hac arte.

N O T E S.

1. Justum, & tenacem propositi.] Horace had Reason to join Steadiness of Mind or Constancy with Justice, they having been always looked upon as inseparable Companions; whence Justice has been defined, *Constans et* perpetua voluntas jus suum cuique tribuendi. Constancy is here proposed to Augustus, as the Virtue of the Gods and Heroes; and the Design of Horace in so doing was, to persuade him against the Change which was apprehended,

hard to determine which of them deserves the greatest Praise, Horace for making the Ode, or M. LeFevre for having discovered the Secret and Artifice of it, after it had remained hid for about Sixteen hundred Years. There is nothing wanting to compleat his Remark, but to have fixed the Time in which this Ode must have been composed. But this was a Subject he was unwilling to engage in, because all the Particularities of the Court of Augustus are not so well known to us. All that I can say of it is, in the general, that after the Death of Julius Cæsar, the War, which was kindled on all Hands, did not give Augustus Time to think of transferring the Seat of the Empire, which as yet was not very well established; it is highly probable therefore, that he never took up this Resolution, or, at least, that there was no Ground to apprehend any such Design till after the Death of Marc Antony; that is, till after he had shut, for the first Time, the Temple of Janus; and that of Consequence Horace could not have made this Ode till after that Time, viz. about the Year of the City 626, or 627. Horace was then about thirty seven Years old.

The VIRTUOUS MAN fears nothing.

THE Man that's just and steady in his Resolution cannot be moved from his fixt Principle by the Party-heat and Violence of his Fellow-Citizens pressing him to act contrary to his Judgment, by the Presence of a threatening Tyrant, by the violent South-wind, that blustering Ruler of the Adriatic Sea, no, nor by Jupiter himself, tho' armed with his tremendous Thunder: Were the whole World to be hurled into Confusion, he could sustain the dreadful Shock with an undaunted Soul.

Supported by such Virtue as this, Pollux, and Hercules, who carried his Victories through so many Countries, arrived at the heavenly Mansions, with whom Augustus having also taken his Place, now drinks the heavenly Nectar with his ruby Lips. As a Reward of thy Virtue, Father Bacchus, Tygers, naturally intractable, submitted their

NOTES.

hended, and which had been a great Mark of Inconstancy.

2. *Præva jubentium.*] Horace here speaking of a Sedition, uses the Word *Jubentium* with great Propriety: for *Jubere* was the Word the People made use of, when they strictly commanded any thing to be done, or wanted to enact some new Law. The Tribune demanded with a loud Voice, *Velitis jubetis Quirites.* And the People said, *Volumus jubemusque.*

8. *Impavidum.*] An intrepid Man, according to the *Sticks*, was one, who might at first be surpris'd at the dreadful Noise of a Hurricane or Tempest, a Peal of Thunder, or the Fury of an enraged Populace, and might even shew this Surprise in his Counte-

nance; but who, after having calmed these sudden and involuntary Motions, condemns all Ideas of Danger, as Phantoms of the Mind, and recollects he has no Ground of Fear, in as much as nothing is capable of doing him the least Harm.

11. *Quos inter Augustus recumbens.*] Horace here places Augustus with Hercules, Castor, and Bacchus. Quintus Curtius speaking of Alexander, whose Flatterers attributed to him the Title of God, writes in the same Manner. *Hi tum Cælum illi aperiebant, Herculemque & Patrem Liberum, & cum Polluce Castorem novo numini cessuros esse jactabant.*

12. *Purpureo bibit ore nectar.*] Some Editions have *bibet*, but *bibit* may be allowed; yea, it seems to add a peculiar Beauty to the Passage

Collo trahentes: hâc Quirinus
 Martis equis Acheronta fugit ;
 Gratum elocutâ consiliantibus
 Junone Divis : Ilion, Ilion,
 Fatalis incestusque judex,
 Et mulier peregrina vertit
 In pulverem, ex quo destituit Deos
 Mercede pactâ Laomedon, mîhi
 Castæque damnatum Minervæ,
 Cum populo & duce fraudulento
 Jam nec Lacænæ splendet adulteræ
 Famossus hospes ; nec Priami domus
 Perjura pugnaces Achivos
 Hectoreis opibus refringit :
 Nostriisque ductum seditionibus
 Bellum resedit. protinûs & graves
 Iras, & invisum nepotem,
 Troica quem peperit sacerdos,

Marti

O R D O.

Hæc Quirinus fugit Acheronta equis Martis : | “ tempore Laomedon destituit deos pactâ mer-
Junone elocutâ gratum Divis consiliantibus : | “ cede. Jam nec famossus hospes Lacænæ a-
“ Fatalis, dixit illa, incestusque judex, et | “ dulteræ splendet : nec perjura domus Priami
“ mulier peregrina in pulverem vertit Ilion, | “ refringit pugnaces Achivos Hectoreis opibus :
“ Ilion inquam damnatum mibi castæque Mi- | “ Bellumque ductum nostris seditionibus resedit.
“ nervæ cum Populo et duce fraudulento ex quo | “ Protinus redonabo Marti, & graves meas

N O T E S.

Passage. For *Augustus* received divine Honours, even during his Life, as *Horace* writes, Ode fifth, *Presens Divus habebitur Augustus*. See Epistle I. Book II. It is for the same Reason that he adds here, *Purpureo Ore*, to denote that the Statue of *Augustus* was already placed with the Statues of *Hercules*, *Bacchus*, and *Castor*, and that they painted his Statue in the same Manner as they painted the Statues of these Deities.

15. *Quirinus*.] Here we may properly find the Key to explain the whole Ode. *Horace*, to dissuade *Augustus* from transferring the Seat of the Empire to *Troy*, presents to him *Romulus* as the last Example of Constancy. But he raises an Opposition to his Deification, and it is *Juno* herself that forms it. That Goddess, says he, fearing lest the *Romans* descended from *Troy*, might, some time or other, dream of restoring to its former Lustre, an ancient City which she had destroyed, will not consent to the Reception of *Romulus* into Heaven, but upon Condition, that no Mention shall ever be made of

rebuilding *Troy*. The Poet could not have devised a more artful Way of delivering his Judgment, than by putting that into the Mouth of *Juno*, which no other Person durst have mentioned to the Prince. This is an admirable Stroke of Poetry and Politicks. It is flatly telling *Augustus*, that he hazarded nothing less than drawing upon himself the Hatred of *Juno*, who had established that Condition, and of the other Gods who were the Guarantees of it.

16. *Martis equis Acheronta fugit*.] This is both a great and a beautiful Idea as if no sooner had *Romulus* disappeared, but his Father *Mars* mounted him up to Heaven in his Chariot. *Ovid* has the same Thought in the second Book of his *Fasti*,

Fit fuga : Rex patriis astra petebat equis.

“ The Multitude dispersed on all Hands ;
 “ in the mean time *Romulus* was raised to
 “ Heaven in his Father’s Chariot.”

18. *Ilion,*

their Necks to the Yoke of thy Car, and carried thee to *Heaven*. In fine, it was by this that *our great Founder* Romulus escaped † the infernal Regions, with the Assistance of Mars's Coursers, and was exalted to the Dignity of a God; upon which Juno, in these agreeable Words, address'd the Gods in full Assembly: " Troy, detested Troy, " has been reduced to Ashes for the Crimes of a fatal and incestuous " Judge, and of a foreign Dame, being with its perfidious Prince and " People abandon'd to chaste Minerva's Fury and mine, ever since " Laomedon deceiv'd the Gods of the Recompence he promised " them. The Sight of that infamous Guest of the Lacedemonian " Adulteress does now no more offend mine Eyes, nor can Priam's " perjur'd House any more oppose my warlike Greeks by Hector's Valour: And the War for many Years prolong'd by our Dissentions is " now at an End. From this Time then I lay aside my just Resentment;

† *Acheron*.

NOTES.

18. *Ilion, Ilion.*] The Repetition here marks strongly Juno's Hatred of this City, and the Joy she felt at having destroy'd it. This Citadel was at the Foot of Mount *Ida*; it derived its Name from King *Ilus*, who either built or fortified it.

19. *Fatalis incestusque iudex.*] The History of *Paris* is well known. That Prince drew upon himself the Resentment of Juno and *Pallas*, by the Judgment he gave in favour of *Venus* to the Disadvantage of these two Goddesses. Juno avoids naming him out of Contempt, as if his Name would have defiled her Discourse.

20. *Mulier peregrina.*] *Helen*. Juno avoids naming her also. She only calls her a foreign Dame, to denote the greater Contempt.

21. *Ex quo destituit Deos.*] The Ancients have related that *Neptune* and *Apollo* assisted in building the Walls of *Troy*, being promised by *Laomedon* a Reward for their Labour, which, after they had finished the Work, he refused to give. The true History which lies hid under this Fable is as follows: *Laomedon* wanting Money to carry on the Building of the Walls of *Troy* which he had begun, took the Treasures out of the Temples of *Apollo* and *Neptune*, and engaged himself by a Vow to restore them after the Walls were finished. But afterwards, not thinking it proper to fulfil his Vow, he neglected to restore to the Gods the Treasures

that belonged to them, whereby he was guilty both of Perjury and Sacrilege.

23. *Mibi castæque damnatum Minervæ.*] Commentators have not understood the Force of this Expression, when they imagin'd, that *damnatum mibi* signified the same with *damnatum à me*. Nothing can be conceiv'd more unreasonable. *Horace* tells us, that we ought to consider *Troy* as overthrown and sacked from the very Time that *Laomedon* deceived the Gods: For from that Moment it was adjudged to Juno and *Minerva*, and abandon'd to their Fury; that is, the Gods at that Time resolved, that Juno and *Minerva*, enraged by the Affronts which *Paris* had offer'd to their Beauty, should one Day be the principal Cause of the Ruin of that City.

28. *Hectoris opibus.*] Juno here makes particular Mention of the Valour of *Hector*, because it was he alone that disputed so long the Victory with the *Grecians*.

29. *Nostriſque ductum ſeditionibus.*] The *Trojan War* was very much prolong'd by the Seditions of the Gods: For *Apollo*, *Mars*, *Latona*, *Diana* and *Venus* favour'd the *Trojans*: *Neptune*, *Minerva*, Juno, *Mercury*, and *Vulcan*, the *Grecians*.

30. *Protinus & graves.*] The twelve foregoing Verses are, as it were, the Exordium of Juno's Speech; this is the Proposition which includes at the same Time the unravelling of the whole Piece. After having justified her Resentment against the *Trojans*, the Goddess declares

Marti redonabo. illum ego lucidas

Inire sedes, ducere nectaris

Succos, & ascribi quietis

35

Ordinibus patiar Deorum.

Dum longus inter sæviat Ilion

Romamque pontus; qualibet exsules

In parte regnanto beati:

Dum Priami Paridisque busto

40

Insultet armentum, & catulos feræ

Celent inultæ; stet Capitolium

Fulgens, triumphatisque possit

Roma ferox dare jura Medis.]

Horrenda latè nomen in ultimas

45

Extendat oras; quâ medius liquor

Secernit Europen ab Afro,

Quâ tumidus rigat arva Nilus;

Aurum irrepertum, (& sic meliùs situm,

50

Cùm terra celat) spernere fortior,

Quam cogere humanos in usus,

Omne sacrum rapiente dextrâ.

Quicumque mundi terminus obstitit,

Hunc tangat armis, visere gestiens

55

Quâ parte debacchentur ignes

Quâ nebulæ pluviique rores.

Sed

O R D O.

“ iras, & invisum nepotem, quam Troica sacerdos peperit. Ego patiar illum inire lucidas sedes, ducere succos nectaris, et ascribi quietis ordinibus Deorum, dum longus Pontus sæviat inter Ilion Romamque; Exsules regnanto beati in qualibet parte dum armentum insultet busto Priami Paridisque, et feræ ibi celent suos catulos inultæ: Capitolium stet fulgens, Romaque ferox possit dare jura

“ triumphatis Medis. Illa horrenda late extendat suum nomen in ultimas oras quâ medius liquor secernit Europen ab Afro, quâ tumidus Nilus rigat arva; fortior spernere aurum irrepertum, (et sic melius situm, cum terra celat) quam cogere in humanos usus, dextra rapiente omne sacrum. Quicumque terminus mundi obstitit ei tangat hunc armis; gestiens visere, quâ parte ignes quâ nebulæ,

N O T E S.

declares she is willing to lay it aside, and receive into Favour the Posterity of that hated People, and consent to the Reception of Romulus into Heaven, provided they never dream of restoring Troy to its former Glory and Lustre. There is scarcely a Phrase in the whole Ode, from whence Augustus may not draw this Hint.

32. *Troica quem peperit sacerdos.*] This Verse gives a Reason for the Word *invisum*, used in the preceding. Juno calls Romulus the Son of the Trojan Priestess, to reproach him with his base and criminal Birth. This

Priestess was the Daughter of Numitor, one of the Descendants of Æneas; some name her *Ilia*, others *Rhea Sylvia*; she was Superior of the *Vestal Virgins*.

37. *Dum longus inter.*] This is the whole Design of the Piece; therefore the Poet makes Juno repeat it very often.

38. *Qualibet exsules.*] The Queen of the Gods, in Token of her Reconciliation, begins to foretell some of the most flourishing Ages of the Roman Empire; but at the same Time reiterates the Demand expressed a few Lines before, as if all their Glory depended entirely

“ ment; and to restore to Mars his Son *Romulus*, once the Object of
 “ my Hatred, because born of a Trojan Priestess. I allow him Admit-
 “ tance into these bright Regions, to drink the Juice of Nectar, and
 “ have a Place among the Gods, where nothing can molest him, pro-
 “ vided Rome be ever disjoin'd from Troy by a wide stormy Sea.
 “ Let these Exiles go live happily somewhere else, provided Cattle *ever*
 “ insult the Tombs of Priam and Paris, and the wild Beasts conceal
 “ their Young there unmolested. I consent, that the Capitol con-
 “ tinue in all its Glory, and that invincible Rome give Laws to the
 “ conquer'd Medes; that her Name carry Terror to the utmost Parts
 “ of the Earth, even beyond the Seas that separate Europe from A-
 “ frica, and to those Lands the Nile waters by overflowing its Banks;
 “ that she become more virtuous, and despise Gold * never design'd for
 “ Men, † and therefore hid in the Bowels of the Earth, rather than apply
 “ what's sacred to human Use with a sacrilegious Hand. *In fine*, if any
 “ Corner of the Earth refuse to submit to her Obedience, that *to reduce*
 “ *it* she need only ‡ shew her Arms before it, and make it her Diver-
 “ sion to conquer that Part of the Earth burnt up by the sultry Heat
 “ of the Sun, that darkened with Clouds, or that overflow'd with

* not found.

† and so better placed as the Earth hides it.

‡ touch it.

“ constant

N O T E S.

entirely upon their fulfilling their Condition. All this appears to me so sublime, that I question whether the Marvellous in Poetry can go beyond it. The Poet by this Means rises to the highest Pitch.

39. *Regnanto.*] Is a Word which marks the Authority of the Person who speaks. She is about to pronounce Oracles, and declare to the Universe the Destiny of *Rome*.

41. *Feræ.*] What Impression must this make upon the Mind of a Prince, who was capable to discern better than any one else the Sense contain'd under this Fiction.

42. *Capitolium.*] This was a Fortrefs built upon Mount *Tarpeius*. Beside a great Number of Edifices that were rais'd on this Mountain, there were especially several Temples, among which the most famous was that dedicated to *Jupiter*, under the Title of *Jupiter Optimus Maximus*.

45. *Horrenda latè.*] It is impossible to praise or admire too much these four Verses: *Istud de Roma quis satis pro dignitate laudaverit*, says M. Le Fevre. *Horrenda* is a Word full of Dignity; for *Horror* signifies properly those Sentiments of Fear and Respect which we have for the Gods.

46. *Quà medius liquor.*] Liquor and Humor; tho' they seem to be Words that agree only to small Collections of Water, yet when used by Poets, gives a great deal of Strength and Nobleness to the Expression; whence they are often made to stand for the Ocean itself.

48. *Quà tumidus rigat arva Nilus.*] The Nile annually overflows *Ægypt*, and thereby renders the Ground fertile, and fit to receive the Seed that is to be thrown into it; upon this Account it is that *Horace* calls it *tumidus*.

49. *Aurum irreperitum, & sic melius situm.*] *Juno* here praises in a very noble and handsome Manner, the Virtue of the ancient Romans, who preferred Poverty to all the Riches of the World. He means by *aurum irreperitum*, not Gold that has never been discovered; for where is the Virtue of despising what we know nothing of; but Gold, which was never design'd for the Use of Man from the Beginning, and which remained undiscovered for several Ages, and was at last brought into Use only by Avarice.

53. *Quicumque mundi terminus obstitit.*] These four Verses are admirable: *Quis hæc legerit nisi admiratione defixus*, says M. Le Fevre

Sed bellicosus fata Quiritibus
 Hâc lege dico, ne nimium pii,
 Rebusque fidentes, avitæ
 Tecta velint reparare Trojæ.
 Trojæ renascens alite lugubri
 Fortuna tristi clade iterabitur,
 Ducente victrices catervas
 Coniuge me Jovis & sorore.
 Ter si resurgat murus aeneus,
 Auctore Phœbo, ter pereat meis
 Excisus Argivis: ter uxor
 Capta virum puerosque ploret.
 Non hæc jocosæ conveniunt lyræ:
 Quò Musa tendis? desine pervicax
 Referre sermones Deorum, &
 Magna modis tenuare parvis.

60

65

70

O D E

O R D O.

“ pluviique rores debacchentur. Sed dico fata
 “ bellicosus Quiritibus hac lege ne nimium pii,
 “ fidentesque suis rebus, velint reparare tecta
 “ avitæ Troiæ. Fortuna enim Troiæ re-
 “ nascens lugubri alite iterabitur clade tristi,
 “ me coniuge et sorore Jovis ducente victrices
 “ catervas. Si murus aeneus ter resurgat

“ auctore Phœbo; ter pereat excisus meus Ar-
 “ givis; Uxor capta ter ploret suum virum
 “ puerosque.”

Hæc autem non conveniunt jocosæ lyræ, Mu-
 sa, quo tendis? desine pervicax referre sermo-
 nes Deorum, et tenuare magna parvis modis.

N O T E S.

Feore again. By *Mundi terminus* he intends particularly here the two Poles.

55. *Quâ parte debacchentur ignes.*] These two Lines are incomparable. *Horace* here takes in three Parts of the World, which were almost unknown to the Ancients, because they believed them uninhabitable. *Quâ parte debacchentur ignes*: This serves to

express the torrid Zone; *Quâ nebulae plu-
 viique rores*, to express the two frigid Zones.

58. *Ne nimium pii.*] We have here ex-
 press'd the principal Motives which might in-
 duce *Augustus* to think of transferring the
 Capitol of the Empire to Troy; *Pietas & re-
 rum confidentia*. The *Cæsars* gave out that
 they were descended from *Æneas*; the Re-
 gard

“ constant Rains. But I pronounce these Decrees to the warlike
 “ Romans on this Condition, that, from an Excess of Piety and
 “ trusting too much to their good Success, they never presume to
 “ rebuild Troy, where their Ancestors once reigned; but *should*
 “ *they*, it will be under unlucky Auspices, and Troy will be again
 “ plunged into its former Disasters; for I myself will head my in-
 “ vincible Troops and lead them against it, I who am the Wife
 “ and Sister of Jupiter. Nay, should it be thrice fortified by a
 “ brazen Wall under the Direction of Apollo himself, thrice should
 “ that Wall be razed to the Ground by my irresistible Greeks;
 “ thrice should the captive Trojan Ladies lament the Loss of their
 “ Husbands and Children.”

But, *hold* my Muse, whither do you soar? These Subjects are too sublime for a sportive Lyre; forbear thinking you are equal to rehearse the Eloquence of the Gods, nor dare by your low Strains to debase the Majesty of so grand a Subject.

NOTES.

gard we naturally have for our Ancestors, joined to the flattering Idea of an ancient Origin, might serve very much to increase that Prince's Veneration for *Troy*; *Pietas*. The Situation of Affairs at that Time gave him a better Opportunity of executing such a Resolution, than ever had offered before. His Power was raised to the highest Pitch. The Civil Wars were terminated about nine Years before. He had twice shut the Temple of *Janus* in that Interval, and he had moreover entered the East with two very numerous and powerful Armies, one headed by himself was in *Syria*, and the other advanced towards *Asia Minor* under the Conduct of *Tiberius*.

61. *Alite lugubri.*] *Ales lugubris* is the same with *mala avis*, Ode 15. Book 1. Un-

lucky Auspices. See the Remarks on that Ode.

69. *Non hæc jocosæ conveniunt lyræ.*] *Horace* could not push this Matter any farther, without speaking in a Manner too open and undisguised. This is the Reason why he quits it, under a Pretence that his Verses were not equal to the Greatness of the Subject; but we see clearly that this is only a counterfeit Modesty. *Horace* knew very well that his Verses were noble, sublime, and worthy of the Attention of the Gods; nor has he scrupled to tell us as much himself. It was not therefore out of Fear of displeasing the Gods, that he has left this Ode imperfect; but from a Fear of *Augustus*, whose Anger he dreaded as much as that of the Gods.

I. De-

O D E IV.

This again is one of Horace's beautiful Odes, and is consecrated wholly to Piety and Religion. The first Part of it demonstrates the Happiness of those who are submissive to the Gods; and the last, the rigorous Punishments of such as neglect and contemn them. Some modern Criticks, who find so many Digressions in the Odes of Horace, will be surprised to see,

A D C A L L I O P E N.

DESCENDE cœlo, & dic age tibiâ
Regina longum Calliope melos;

Seu voce nunc mavis acutâ,

Seu fidibus, citharâve Phœbi

Auditis? an me ludit amabilis

Insania? audire, & videor pios

Errare per lucos, amœnæ

Quos & aquæ subeunt, & auræ.

Me fabulosæ Vulture in Appulo,

Altricis extra limen Apuliæ,

Ludo fatigatumque somno,

Fronde novâ puerum palumbes

Texere

O R D O.

O Regina Calliope, descende Cœlo, et age dic longum melos tibiâ, seu nunc mavis voce acuta, seu fidibus citharave Phœbi.

Auditis? An amabilis insania ludit me? Videor audire Calliopen, et errare cum illa

per pios lucos, quos et amœnæ aquæ et auræ subeunt.

Fabulosæ Palumbes texere nova fronde me puerum fatigatum ludo somnoque in Vulture Appulo, extra limen altricis Apuliæ; quod

N O T E S.

1. *Descende Cœlo.*] As Horace in this Ode was about to handle a pious and religious Subject, he begins by invoking his Muse. This was the properest Way to excite the Attention of his Readers, who, after so solemn an Introduction, would naturally expect that something of Moment was to follow. For the same Reason, he desires her to descend from Heaven, and addresses her under the Title of Queen. All his Expressions here are founded on the ancient Mythology. Calliope was regarded as the Queen of the Muses, she being the oldest of them all, according to Hesiod; to whom was attributed in a parti-

cular Manner, the Invention of Poetry.

5. *Amabilis insania.*] If Poetry be a Species of Madness, it must be allowed to be the most pleasant Kind of Madness in the World. Horace is not the only Person who has fallen into this Way of Thinking: A celebrated Poet of our own Time has expressed himself in much the same Manner;

*Great Wits to Madness nearly are ally'd,
And thin Partitions do their Bounds divide.*

9. *Me fabulosæ.*] Horace, after having demanded of his Friends, whether the Ob-

jects

ODE IV.

that in a Piece of such Length, there has not one Sentence escaped him, but what has some Relation to his Subject. He has handled it with so much Art and Dexterity, as to find the Means of fixing the Attention of the Reader in Proportion as he advances. The Nobleness of the Design is equalled by the Beauty of the Stile and Versification, where every Thing is set off with all the Ornaments of Poetry.

TO CALLIOPE.

D*IVINE* Calliope, Queen of the Muses, quit for a Moment the celestial Mansions, come, sing some sublime Air with your enchanting Voice, or play it, if you please, on your Flute or Lyre, or Apollo's harmonious Lute. Don't ye hear, my Friends? Or, is it an agreeable Delusion that imposes on my Senses? I certainly hear the Goddess, and think I walk with her in these charming sacred Groves fanned by the refreshing Zephyrs, and where the purling Streams make an agreeable Murmur. *It is long since I felt the good Effects of her Protection; for when but a Boy, fatigued with diverting myself on Mount Vultur, but on that Side of it that is beyond the Limits of Apulia my native Country, being overtaken with Sleep, the Pigeons, of which they tell so many strange Things, covered me with verdant Leaves. The People who inhabit the Top of lofty Acherontia, the Bantin Forests, and the fruitful Valleys*

NOTES.

jects which his Imagination presented to him were real, or only pleasant Reveries, endeavours to persuade them that they were real, by the Miracles which the Muses had wrought for him while he was yet an Infant. Upon this he begins to recount all the Favours he had received from them, which leads him insensibly to speak of the Pardon which by their Means he had obtained.

10. *Vulture in Appulo, extra limen Apulie*] Commentators are much embarrassed to think how Horace, after having called Vultur a Mountain of Apulia, *Vulture in Apulo*, should immediately add that it was *extra limen Apulie*. For if it be without the Limits of Apulia, how can it be in Apulia? To solve this Difficulty, some have given it as their

Opinion, that *Apulia* here is not the Name of a Province, but of a Woman, and that Horace's Nurse was so called. But this is altogether without Foundation. The following Explication seems more reasonable. *Vultur* was situated upon the Frontiers of *Apulia* and *Lucania*, in such a Manner, that it might be called indifferently *Mons Lucanus* or *Apulius*. The one Half of it was in *Apulia*, the other in *Lucania*. It is for the same Reason, that Horace, who was of *Venusium*, tells us, Book 2d, Sat. 1. that it was doubtful whether he was born in *Lucania* or *Apulia*, because *Venusium* is situated on the Frontiers of these two Provinces.

Texere: mirum quod foret omnibus,
 Quicunque celsæ nidum Acherontiae,
 Saltusque Bantinos, & arvum
 Pingue tenent humilis Ferenti;
 Ut tuto ab atris corpore viperis
 Dormirem & ursis; ut premerer sacrâ
 Lauroque, collatâque myrto,
 Non sine Dîs animosus infans.
 Vester, Camenæ, vester in arduos
 Tollor Sabinos; seu mihi frigidum
 Præneſte, seu Tibur supinum,
 Seu liquidæ placuere Baiæ.
 Vestris amicum fontibus & choris,
 Non me Philippis versa acies retro,
 Devota non extinxit arbos,
 Nec Siculâ Palinurus undâ.
 Utcunque mecum vos eritis; libens
 Insanientem navita Bosporum
 Tentabo, & urentes arenas
 Litoris Assyrii viator.
 Visam Britannos hospitibus feros,
 Et lætum equino sanguine Concanum:
 Visam pharetratos Gelonos,
 Et Scythicum inviolatus amnem.
 Vos Cæsarem altum, militiâ simul
 Fessas cohortes abdedit oppidis,

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Finire

O R D O.

*foret mirum omnibus, quicunque tenent nidum
 celsæ Acherontiae saltusque Bantinos, et pin-
 gue arvum humilis Ferenti; ut ego dormirem
 corpore tuto ab atris viperis et ursis, utque pre-
 merer sacrâ lauro, collatâque myrto, infans a-
 nimosus non sine Dîs.*

*O Camenæ, vester, vester sum, seu tollor in
 arduos Sabinos; seu frigidum Præneſte, seu
 Tiber supinum, seu liquidæ Baiæ placuere mihi.
 Acies versa retro Philippis non extinxit me*

*amicum vestris fontibus et choris, devota arbos
 non extinxit me, nec Palinurus in Sicula un-
 da. Utcunque vos eritis mecum, ego viator
 libens tentabo insanientem Bosporum, et viator
 tentabor urentes arenas littoris Assyrii: visam
 Britannos feros hospitibus, et Concanum lætum
 sanguine equino: inviolatus visam Gelonos
 pharetratos, et Scythicum amnem.*

*Vos etiam, O Musæ, recreatis antro Pieris
 altum Cæsarem quærentem finire labores, simul*

N O T E S.

— Lucanus an Apulus anceps,
 Nam Venusinus arat finem sub utrumque
 Colonus.

The same Thing may be said of *Vultur*,
 which was very near to *Venusium*: so that we
 may easily suppose this happened to *Horace*
 when he was upon *Vultur* a Mountain of *A-
 pulia*, reposing himself on that Side of it,
 which was towards *Lucania*, and without the
 Limits of *Apulia*.

11. *Ludo fatigatumque somno.*] *Fatigatus
 ludo et somno* can never signify, *fatigued after
 Play and Sleep*, but *fatigued with Play and a
 Desire of Sleep*. For *somnus* is equivalent
 to our *Sleepiness*, and *fatigatus somno* is the
 same as opposed with *Drowsiness*. The
 Expression is copied from *Homer*, Book 11.
 of the *Iliad*, where *Agamemnon* says to *Ne-
 stor*, Let us go and visit the Guards, to see
 if, overcome with Fatigue and Watchfulness,
 they have not fallen asleep.

14. *Celsæ*

leys of *Ferentum*, were filled with Admiration to see me sleep secure amidst poisonous Vipers and wild Bears, and covered with sacred Laurels interwoven with Myrtles; nor could they imagine how a Boy could have so much Courage, if not from the Gods. *Divine* Muses, whether I go to the high Sabine Mountains, to cool *Præneſte*, to *Tivoli*, that is ſituate on the Declivity of a Hill, or *Baiæ*, noted for its fine Waters, I am ſtill under your Care and Protection; it is owing to the great Regard I have for your *sacred* Fountains and agreeable Concerts, that I eſcap'd in Safety when we were routed at *Philippi*, that I was not crush'd to Pieces by the Fall of a curſed Tree, nor ſwallowed up by the Sicilian Waves near *Cape Palinurus*. So long as I am favour'd with your Protection, I can chearfully brave the raging *Bosphorus*, and travel over the ſcorching Sands of the *Aſſyrian Shore*. I can hazard myſelf among the inhospitable Britons, and the *savage* *Scythians*, who take great Pleaſure in drinking Horſe's Blood: Nay, I can viſit the *Geloni*, who go always arm'd with a Quiver, and with Safety croſs the * *Caspian Sea*. Ye reſreſh'd the great *Auguſtus*, who has been always your Care, in your *Pierian Cave*, when deſirous to put an End to his Conqueſts, he put his Troops into Garrifons fatigu'd with ſo many Battles. Ye great Goddeſſes inſpir'd your *Royal Pupil* with Sentiments of Clemency and Moderation, of which ye ſee the happy Fruits

* *Scythian River*. See Note 36.

N O T E S.

14. *Celſæ nidum Acherontiae*.] *Acherontia* was a City bordering upon *Venuſium* in the Conſines of *Lucania* and *Apulia*. *Horace* here uſes the Word *nidum*, becauſe it was ſituated on the Top of a Rock, in the ſame Manner as *Ithaca*, of which *Cicero*, in his firſt Book *de Oratore*, ſays: *Tanta vis patriæ eſt, ut Ithacam illam in aſperrimis ſaxulis, tanquam nidulum, affixam, ſapientiffimus vir immortalitati ante poneret.* “ So ſtrong is “ the Love of our Country, that the wiſeſt “ of all the *Greeks* preferred his *Ithaca*, a “ petty little Place, lying among barren “ Rocks, to Immortality.”

15. *Saluſque Bantinos*.] *Bantia* was a City on a Line with *Acherontia*, whence ſome have attributed it to *Apulia*, others to *Lucania*. *Ferentum* was a City neighbouring to this.

23. *Frigidum Præneſte*.] *Horace* here gives *Præneſte* the Epithet of *frigidum*, becauſe it was built on a Mountain in *Latium*, about eighteen Miles diſtant from *Rome*. *Virgil* calls it *altum Præneſte*.

26. *Non me Philippiſis*. *Horace* here recounts three Facts to demonſtrate that the Gods intereſted themſelves in a particular

Manner in his Preſervation. His Eſcape at the Battle of *Philippi*, his narrow Delivery from being crush'd to Pieces by the Fall of a Tree, and his Preſervation from Shipwreck.

28. *Nec Siculâ Palinurus undâ*.] When *Horace* return'd into *Italy*, after the Battle of *Philippi*, the Ship in which he was carried was very roughly handled by a Tempeſt not far from *Cape Palinurus*.

34. *Latum equino ſanguine Concanum*.] *Ptolomy* makes mention of a City in *Spain* called *Concana*. But *Torrentius* thinks, with greater Appearance of Probability, that by *Concanum* here *Horace* underſtands ſome People of *Scythia*, as the *Briſaltes*, whom *Virgil* joins with the *Geloni*, of whom he ſays,

Et lac concretum cum ſanguine potat equino.

The Inhabitants of *Little Tartary* at this very Day do the ſame Thing.

36. *Scythicum amnem*.] A great many Commentators explain this of the *Tanais*; but it is moſt probable that *Horace* here ſpeaks of the *Hyrcean* or *Caspian Sea*, which is alſo ſometimes called *Scythicus Sinus*, the *Scythian Sea*, the *Latins* uſing the

Finire quærentem labores,
 Pierio recreatis antro.
 Vos lene consilium & datis, & dato
 Gaudetis almæ. scimus ut impios
 Titanas, immanemque turmam
 Fulmine sustulerit caduco
 Qui terram inertem, qui mare temperat
 Ventosum, & urbes, regnaque tristia
 Divosque, mortalesque turbas
 Imperio regit unus æquo.
 Magnum illa terrorem intulerat Jovi
 Fidens juvenus horrida brachiis,
 Fratresque tendentes opaco
 Pelion imposuisse Olympo.
 Sed quid Typhœus, & validus Mimas,
 Aut quid minaci Porphyryon statu,
 Quid Rhœcus, evulsisque truncis
 Enceladus jaculator audax,

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Contra

O R D O.

abdedit oppidis cohortes fessas militiâ. Vos et datis ei lene consilium, et almæ gaudetis consilio dato.

Scimus ut ille, qui temperat terram inertem, qui temperat mare ventosum et urbes, regnaque tristia, quique unus regit imperio æquo, Divosque, mortalesque turbas; ut ille, inquam, sustulerit caduco fulmine impios Titanas, im-

manemque turmam.

Horrida illa Juventus, fidens brachiis, intulerat magnum terrorem Jovi, fratresque tendentes imposuisse Pelion opaco Olympo, intulerant magnum terrorem Jovi. Sed quid possent Typhœus et validus Mimas, aut quid Porphyryon minaci statu, quid Rhœcus Encela-

N O T E S.

Word *omnis* with the same Latitude as the Greeks δὲ ὅραμα, to express the Sea.

37. *Vos Casarem.*] Horace here fixes himself in a more particular Manner to his Subject, and after having thanked the Muses for the Care they had taken of him, and professed his entire Confidence in their Protection, he explains what he had said above:

Non me Philippiis versa acies retro.

and lets us see in what Manner they procured him the Pardon which he obtained from *Augustus*.

38. *Fessas cohortes abdedit oppidis.*] *Torrentius* is of Opinion that *Horace* speaks here of the Time when *Augustus*, after having put an End to the Civil Wars, distributed his Veteran Soldiers into Colonies, and had some Thoughts of resigning the Government, that he might pass his latter Days in Quiet and Peace. But besides, as this Ode was

made several Years after the Time referred to by this Conjecture, it is evident that *Horace* speaks here of the Custom which *Augustus* always followed of applying to Study and Poetry, after he had put his Troops into Winter-Quarters.

40. *Pierio recreatis antro.*] In the *Pierian* Cave, that is, in the Cave of the Muses, which was in *Macedonia*. *Augustus* was a Man of great Learning, and had made a considerable Proficiency in the Study both of the *Greek* and *Latin* Rhetorick. He was deeply skill'd in Philosophy; nay, so great was his Passion for Letters, that at Table he always discoursed on some Subject that had a Relation to Learning. He was a great Lover and Encourager of Poetry, and was himself the Author of several poetical Works, which are particularly mentioned by *Sueton*. There is still extant in *Sueton* a Fragment of one of his Letters to *Tiberius*, in which he strongly expresses his Fondness for the Muses, and

Fruits with great Pleasure ; we still remember how Jupiter, who supports the inactive Earth, who rules the raging Sea, Cities, and the dreary *infernal* Realms ; who alone governs with just Sway both Gods and Men, routed the frightful Troops of impious Titans with his tremendous Thunder ; this monstrous Race trusting to the great Number and Strength of their Arms, and attempting to roll Mount Pelion on shady Olympus, alarmed Jupiter much. But what Efforts could Typhœus, stout Mimas, the gigantic Porphyryion, *brave* Rhœcus, and bold Enceladus, with his Trunks of Trees which he threw entire,

N O T E S.

and which shews the Justness of this Sentiment of *Horace*.

41. *Vos lene consilium.*] This Passage is extremely beautiful. *Horace* says that the Muses inspired *Augustus* with Sentiments of Sweetness and Moderation. *Sueton* speaking of him, says: *Clementiæ civilitatisque ejus multa & magna documenta sunt.* He pardoned *Quintus Gallus*, convicted of having a Design upon his Life, opposed three Days the Edict of Proscription, and rescued several of his Enemies from the Fury of his Collegues. He receiv'd *Messala* into Favour, made him Augur and Lieutenant to *Agrippa* in the War of *Sicily*. He shewed yet a greater Regard to *Antonius Julius*, Son of the *Triumvir*: Not content with honouring him with the Offices of Priest, Prætor, and Consul ; he received him into an Alliance with himself, by making him espouse *Marcella*, one of the Daughters of his Sister *Octavia*. In fine, *Velleius Paterculus* says of him, that he never put to Death any of those who had taken up Arms against him: *Fuit & fortunâ & clementiâ Cæsaris dignum, quod nemo ex his qui contra eum arma tulerant, ab eo jussu ejus interemptus.*

42. *Scimus ut impios Titanas.*] Although Commentators have been of Opinion that *Horace* here observes no Connection, yet if we consider the Matter thoroughly, we shall find that there is a very manifest one. The Poet would have us believe, that the Clemency which *Augustus* shewed to those who had taken up Arms against him, proceeded entirely from his Affection for the Muses, and not from any Inability to punish his Enemies, had he inclin'd so to do ; as if he had said: " Yes, powerful Deities, it is you " without Doubt who have inspir'd *Augustus* " with this Clemency ; for had he been " willing to arm all his Forces against them, " it had been impossible for his Enemies to

" have resisted him. We have not as yet " forgot that dreadful Encounter in which " the *Titans* were overthrown by his tremendous Thunder." By the *Titans* he understands manifestly the Troops of *Brutus* and *Cassius*, and by *Jupiter* who overthrew them, *Augustus*. The Passage is exceeding beautiful, the Connection evident, and the Address of *Horace* incomparable.

48. *Imperio regit unus æquo.*] This Passage is singular, and furnishes us with a very important and edifying Remark. According to the Heathen Theology, there were three Gods equal in Dignity, who possessed every one their proper Territory, over which they reign'd as Sovereigns, and which had fallen to them by Lot. The Empire of the Sea fell to the Share of *Neptune* ; that of Hell to *Pluto* ; *Jupiter* exercised his Dominion throughout the vast Extent of Heaven, the Clouds, and Regions of Air. The Earth and *Olympus* were in common. This is the Opinion explain'd at large in the 15th Book of the *Iliad*. *Horace* here declares against this senseless Theology, and openly refutes it. He acknowledges there is but one God, sovereign Lord of the Universe, who rules with Equity and Justice. He governs this Earth, Cities, and Nations, *terram inertem et urbes.* He exercises Dominion over the Sea, *mare temperat ventosum.* His Power extends to Hell, *regnaque tristia.* And in fine, he reigns Superior of Gods and Men, *Divosque mortalesque turbas.* Add to all this, that he reigns alone, *Unus.* *Horace* in this combating the vulgar Theology, enters into the true Sentiment of *Homer*, who has also acknowledg'd a supreme God, Governor of the World, and Sovereign of Men and Gods.

52. *Pelion imposuisse Olympo.*] *Pelion* and *Olympus* are two Mountains of *Thessaly*. *Apollodorus* writes, that they put *Ossa* upon *Olympus*, and *Pelion* upon *Ossa*. *Virgil* just the

Contra sonantem Palladis ægida
 Possent ruentes? hinc avidus stetit
 Vulcanus, hinc matrona Juno, &
 Nunquam humeris positurus arcum,
 Qui rore puro Castaliæ lavit
 Crines solutos, qui Lyciæ tenet
 Dumeta, natalemque silvam,
 Delius & Patareus Apollo.
 Vis consilii expers mole ruit suâ
 Vim temperatam Dî quoque provehunt
 In majus: iidem odere vires
 Omne nefas animo moventes.
 Testis mearum centimanus Gyas
 Sententiarum notus, & integræ
 Tentator Orion Dianæ,
 Virgineâ domitus sagittâ.
 Injecta monstros Terra dolet suis:
 Mœretque partus fulmine luridum
 Missos ad Orcum: nec peredit
 Impositam celer ignis Ætnam:
 Incontinentis nec Tityi jecur
 Relinquit ales, nequitiae additus

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75

Cu-

O R D O.

ausque audax jaculator, evulsis truncis, ruentes contra sonantem ægida Palladis.

Hinc avidus Vulcanus stetit; hinc matrona Juno, et Delius Patareus Apollo nunquam positurus arcum ex humeris, qui lavit crines solutos puro rore Castaliæ; qui tenet Dumeta Lyciæ natalemque silvam.

Vis expers consilii ruit mole suâ: Dii quoque provehunt vim temperatam in majus; iidem

odere vires moventes omne nefas animo.

Gyas centimanus est notus testis sententiarum mearum, et Orion tentatur integræ Dianæ, domitus virgineâ sagittâ. Terra injecta suis monstros dolet; mœretque partus suos missos fulmine ad luridum Orcum, nec celer ignis peredit Ætnam impositam: nec ales additus custos nequitiae relinquit jecur Tityi incontinentis:

N O T E S.

the contrary, that they put *Ossa* upon *Pelion*, and *Olympus* upon *Ossa*.

*Ter sunt conati imponere Pelio Ossam
 Scilicet atque Ossæ frondosum involvere
 Olympum.*

See the Prose Translation of *Virgil*, p. 88, Vol. I.

Appollodorus, in the Account he gives, has followed *Homer*, who, according to *Strabo*, gives the most natural Description of the Thing, because *Olympus* being the greatest, ought to be the Foundation and Basis of the other two.

57. *Contra sonantem Palladis Ægida.*] Ho-

race follows here the History of the War against the Giants, as it is written by *Appollodorus*, who says, that *Minerva*, *Juno*, *Apollo*, and *Vulcan*, sided with *Jupiter*. But we ought by no means to overlook the Address of the Poet, who would have us hereby to understand, that all the Gods favoured the Cause of *Augustus* in Opposition to *Brutus* and *Cassius*.

61. *Castaliæ.*] This was a Fountain of Mount *Parnassus*, consecrated to the *Muses*.

65. *Vis consilii expers, &c.*] Power and Strength, according to the Sentiment of a great many, gives a Weight to undertake every Thing. The Giants experienc'd, that Strength destitute of Prudence, may well serve

to

entire, make against the * impregnable Shield of Pallas? Vulcan supported the Party of *Jupiter* with great Ardour, as did the great Goddesses *Juno*, and *Delius* *Patareus* *Apollo*, who never appears without his Bow on his Shoulder, who often bathes his flowing Locks in pure *Castalia's* Spring, and takes great Pleasure in *Lycia's* Brakes and his native Wood. Force, without Conduct, sinks under its own Weight; the Gods succeed it when regulated with Prudence, but detest it when made use of to commit the most heinous Crimes. *Gyas*, that Giant with a hundred Hands, is a famous Instance of this Truth, and *Orion*, killed with an Arrow by *Diana*, whose Chastity he impiously attempted to violate. The Earth is grieved to depress, by her Weight, these Monsters her Sons, nor can she forbear lamenting the Lot of her Children that were precipitated to Hell by Thunder, and sees, with Sorrow, that the Fire, which gradually wastes Mount *Ætna*, has not Force enough to consume it quite. The voracious Vultur, which *Jupiter* has fixed to the Liver of unchaste *Tityus*, leaves not his Prey one Moment, and *Pirithous* is still

* Sounding.

N O T E S.

to inspire with Temerity and Rashness, but can never give Assurance of the Success of any Enterprize. Whereas Force, when conducted by Prudence, always render those victorious who possess it.

71. *Tentator Orion.*] *Orion* was the Son of *Terra*, or of *Neptune* and *Euryale*. *Horace* says, that *Diana* killed him with her Arrows, because he attempted to ravish her. *Lucan* writes, that she made use of a *Scorpion* for this Purpose. 'Tis probable that *Lucan* may have imagined this, because the Constellation *Orion* sets when *Scorpio* rises.

73. *Injecta monstribus terra dolet suis.*] *Horace* here introduces the Earth as a Person lamenting the Overthrow of her own Children, and that she herself was become the principal Instrument; because that in this War of the Giants, *Minerva* flung *Sicily* upon *Enceladus*; *Neptune* cast a Part of the Isle of *Cos* upon *Polybates*, and *Otbus* was overwhelmed by the Isle of *Crete*. In a Word, the Ancients believed, that in all those Places whence Fire and smok issued Sorth, some Giant was interred.

75. *Nec peredit impositam.*] Mount *Ætna* is not lessened or consumed by the Fire it has thrown out during so many Ages, by which he would have us to understand, that *Enceladus* who was buried under that Mountain, can obtain no Respite from his Torments. It is plain that this Fable of the War of the Giants and Titans against *Jupiter*, and of

their being precipitated into *Tartarus*, or an Abyss of Sulphur and Fire, is drawn from the Sacred Writings, and is only a Corruption of the Story of fallen Angels. For according to the Remark of *Bochart*, *Enceladus* is a *Pœnician* Word, signifying Crooked, which is an Epithet of the Serpent and *Satan*. *Briareus* is equivalent to *Belial* in the Hebrew Language, and *Belial* signifies properly a Dragon or Serpent; *Heschius*, Βελιας δράκων.

76. *Ætnam.*] *Ætna* is a Mountain of *Sicily*, terrible on account of the Flames which it vomits up. *Horace*, by thus shewing the Continuation of the Punishment inflicted upon the Giants, *Titans*, and others, shews how dreadful a Thing it is to draw down upon ourselves the Wrath of the Gods.

77. *Incontinentis nec Tityi jecur.*] *Tityus* designing to ravish *Latona*, was slain by *Apollo*. Two Vultures are perpetually gnawing his Liver in Hell. The Ancients feigned this Story with a Design to represent in the most lively Manner, the Torments occasioned by those Passions which have their Seat there. *Lucretius*, Book 3.

*Sed Tityus nobis hic est, in amore jacentem,
Quem volucres lacerant, atque exest anxius
angor,
Aut aliae quævis scindunt torpedine curæ.*

" *Tityus* is he whose Heart is wounded
" by

Custos : amatorem trecentæ
Pirithoum cohibent catenæ.

80

O R D O.

trecentæ catenæ cohibent Pirithoum amatorem Proserpinæ.

N O T E S.

“ by Love, or tormented with groundless | puts *Custos* for *Tortor*, and *additus* for *adpo-*
“ Apprehensions.” | *sius*, *adfixus*. We may further say, that
“ 78. *Nequitie additus custos*.] That is, *Ad-* | *nequitie* is here instead of *Homini nequam*, as
ditur Tityo custos propter nequitiam. The Poet | ’tis usual to say *scelus* for *sceleratus*. Horace
him-

O D E V.

Some have been of Opinion, that this Ode was composed when Augustus formed the first Design of carrying his Arms into Britain, in the Year of the City 719. Others, that it was not made till after the Parthians had restored to Augustus the Roman Ensigns taken in the Battle against Crassus. On this Supposition the Design of Horace seems

AUGUSTI LAUDES.

CÆLO tonantem credidimus Jovem
Regnare : præsens Divus habebitur
Augustus, adjectis Britannis
Imperio, gravibusque Persis.

Milesne

O R D O.

Credidimus Jovem tonantem regnare cælo : | gravibusque Persis adjectis imperio. Milesne
Augustus habebitur præsens Divus, Britannis |

N O T E S.

1. *Cælo tonantem credidimus Jovem*. This Comparison between *Jupiter* and *Augustus* is exceeding beautiful. The first, by his Thunder, convinces us that he is the Sovereign of Heaven ; the second, by his Victories, makes it plain that he reigns supreme on Earth.
2. *Præsens divus habebitur*.] *Præsens* is opposed to *Cælo*, as *habebitur* to *credidimus*. We believe that the one reigns supreme God in Heaven, and we see that the other rules God on Earth. This is to celebrate *Augustus* at the Expence of *Jupiter* ; a Flattery but too common. The petty Kings of India flattered *Alexander* after the same Manner, when they said to him, *Patrem Liberum atque Herculem fama cognitos esse, ipsum coram adesse cernique*. “ That they know nothing of “ *Bacchus* and *Hercules* but by common “ Fame ; but as for him, he was before “ their Eyes, and they rejoiced at his Pre- “ sence.” In *Horace*’s Time, the most refined Flattery was come into Use, and it was no easy Matter to say any Thing new in that Way. A King whom we see and converse with, takes, without any Difficulty, the Place of a God, whom we do not see, in the

still loaded with heavy Chains, for presuming to make his *criminal* Addresses to *Proserpine*.

N O T E S.

himself has put *superbia* for *superbus* in the Ode, *O formosus adhec*, &c.

79. *Amatorem trecentæ Piritboun*] The Word *Amatorem* makes all the Beauty of these two last Verses. That single Epithet includes the whole History of this Prince. He was the Son of *Ixion*; his Friend *The-*

seus accompanied him to Hell, to assist him in forcing thence *Proserpine* with whom he was fallen in Love; but *Pluto*, forewarned of their Design, retained them Prisoners, and put them in Chains. *Theseus* was afterwards delivered by *Hercules*.

O D E V.

to have been, to praise Augustus for having subdued the Britons and Parthians by the mere Terror of his Arms. This he does with a great deal of Art, by but barely mentioning the former, and insisting chiefly on the latter; and raising the Merit of Augustus's Success, by a lively and ingenious Description of the Advantage which the same Parthians had over the Roman Troops in the Defeat of Crassus.

The PRAISES of AUGUSTUS.

THE Thunder which roars over our Heads makes us acknowledge that Jupiter reigns in Heaven; and the Victories which Augustus has gained over the Britons, and formidable Parthians, will make that Prince acknowledged as the Sovereign of the whole Earth.

N O T E S.

the Soul of an interested Adorer.

2. *Habebitur*.] The great Difficulty of this Passage arises from the Word *habebitur*; for it is certain, that the Romans had paid divine Honours to Augustus before he thought of making an Expedition against Britain; whence comes it then that Horace says, that Augustus shall be esteemed a God, now he had subdued the Britons and Parthians? The following Observation, in my Opinion, may serve to solve this Difficulty. Augustus would not allow that they should raise Temples to his Honour in Rome; he permitted only that they might be built in the Provinces; but upon this Condition, that Rome should partake with him of that Honour, and that these Temples were consecrated *Romæ & Augusto*. *In nulla provincia nisi communi suo*

Romæque nomine templa recipit, says Suetonius Chapter 52. This was the Expedient which a false Modesty made him devise, that he might not lose the whole; and that he might, by little and little, arrive at what was already offered him, but what he durst not as yet accept of; for, by and by, he suffered that they should be raised in Honour of him only at Pergamus and Nicomedia, as is related by *Disn*. I am of Opinion therefore, that by the Word *habebitur*, Horace alludes to this Modesty of Augustus: As if he had said, hitherto Augustus has refused to be acknowledged a God at Rome; but now, as he has added to his Empire the Parthians and Britons, it will not be in his Power to hinder it. His Divinity will be acknowledged throughout the whole Empire. Temples will be raised

Milesne Crassi conjuge barbarâ
 Turpis maritus vixit? & hostium,
 Proh curia, inversique mores!
 Consenuit focerorum in armis
 Sub rege Medo, Marsus & Appulus,
 Anciliorum, nominis & togæ
 Oblitus, æternæque Vestæ,
 Incolumi Jove & urbe Româ?
 Hoc caverat mens provida Reguli
 Dissidentis conditionibus
 Fœdis, & exemplo trahenti
 Perniciem veniens in ævum,
 Si non periret immiserabilis
 Captiva pubes. Signa ego Punicis
 Affixa delubris, & arma
 Militibus sine cæde. dixit,
 Derepta vidi: vidi ego civium
 Retorta tergo brachia libero,

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Por-

O R D O.

Crassi vixit turpis maritus cum conjuge barbarâ? Et prob Curia, Moresque inversi! Marsus et Appulus consenuit in armis hostium focerorum sub rege Medo, oblitus Anciliorum, Romani nominis, et togæ æternæque Vestæ, Jove et urbe Roma incolumi? Provida mens Reguli caverat hoc Reguli, inquam, dissen-

tientis conditionibus fœdis, et exemplo trahenti perniciem in veniens ævum, si captiva pubes non periret immiserabilis, " Ego, dixit ille, " vidi signa nostra affixa delubris Punicis, et " arma derepta militibus sine cæde: Ego vidi brachia civium retorta libero tergo, por-

N O T E S.

raised to him at Rome as well as in the Provinces, and the Romans will pay him those divine Honours in Public, which they already offer him in Private.

3. *Adjecit Britannis.*] This Expression may admit of two different Interpretations. The first is; *After Augustus shall have subdued the Britons, and added them to his Empire*; the other, *Augustus having subdued the Britons, &c.* This Diversity is so considerable, as entirely to change the Face of the Ode, according as one or other of these two Senses are fixed upon. In the first Sense it can only be taken as an indirect Exhortation to Augustus, to excite him to undertake a War against these two Nations; and in the second it is an Elogium, a true Panegyrick upon him for having already vanquished them. Several Commentators favour the first Interpretation, because in the Time of Horace the Romans had not subdued Britain, but left it

to enjoy a profound Peace, from the Time of Julius Cæsar to the Emperor Claudius, who was the first that triumphed over it. But this Argument is of no Force; for although in the Time of Horace, Augustus had not triumph'd over Britain, yet he was considered as the Lord and Conqueror over it, because they had sent to him to demand Peace by their Ambassadors. This is an undeniable Truth founded upon a Passage of Strabo, who in his fourth Book says, " But in my Time the principal Men, having gained by their Ambassadors and Submission the Friendship of Augustus, offered Gifts in the Capitol, and made the Romans Masters of almost the whole Island." This Account of the Matter is the more probable, because Augustus had subdued the Parthians in much the same Manner.

9. *Marsus & Appulus.*] The Marfi, Apulians and Samnites were the Flowers of the

Earth. Did the *Roman* Soldiers, who fought under the Conduct of *Crassus*, blush to become the Husbands of strange Women? The *Marfi* and *Apulians*, have they been ashamed to grow old in the Service of their Fathers-in-law, our Enemies? Where is now the Grandeur of the *Roman* Senate! What is become of the strict Virtue of our Ancestors! *What!* while *Rome* and the *Capitol* continue in their Splendor, could they bear to live in Subjection to the King of the *Medes*, forgetful of the sacred Shields, of the *Roman* Name and Habit, and of the eternal Fire of *Vesta*? This the wise brave *Regulus* foresaw, and endeavoured to prevent by refusing to submit to the dishonourable Terms offered him by the *Carthaginians*, or by authorizing by his Example what would prove the Ruin of the *Roman* Empire, if he did not suffer the cowardly Youth taken Prisoners by the *Carthaginians* to perish, being unworthy of his Compassion. “I have seen, said he to the Senate, the *Roman* Standards hung up in the Temples of *Carthage*! “I have seen the Arms our Soldiers allowed to be taken from them

NOTES.

the *Roman* Troops. He had before mentioned the *Marfi*, Book 2, Ode last,

— Qui dissimulat metum
Marſæ cohortis.

In such a Manner as shews that their Courage made them terrible to their Enemies.

10. *Anciliorum*.] In the Reign of *Numa* a terrible Pestilence spread itself over *Italy*, and at the same Time made great Havock in *Rome*. The Citizens being quite overwhelmed with Despair, *Numa* gave out that a brazen Target had fallen into his Hands from Heaven, which, he was assured by the Nymph *Egeria*, with whom he had a Conference, was sent for the Cure and Safety of the City; and this was soon verify'd by the miraculous ceasing of the Sickneſs. He was advised to make eleven other Targets, so like in their Dimensions and Form to the Original, that in case there should be a Design of stealing it away, the true one might not be distinguished or known from those which were counterfeited; by which Means it would be more difficult to defeat the Counsels of Fate, in which it had been determined, that while this was preserved, the City should prove happy and victorious. This difficult Work was very happily executed by one *Veturius Manurius*, who made eleven others, which *Numa* himself could not know

from the first. They exactly fitted the Elbow by their Figure, and were thence call'd *Ancilia*, from *ἄγκυρα*, that Part of the Arm between the Wrist and the Elbow, upon which they carried the *Ancilia*.

11. *Æternæque Vestræ*.] Ancient Mythology acknowledges two Goddesses of that Name, the one the Mother, the other the Daughter of *Saturn*. The first was the same with the Earth, and is sometimes call'd *Cybele*, and sometimes *Pales*; the second was Fire. It is of this last that *Horace* speaks here. She had a Temple at *Rome*, her Priestesses were all under a Vow to preserve their Virginity, and were called *Vestal Virgins*; they had the Care of the sacred and eternal Fire, which they were oblig'd to keep perpetually burning, to denote that *Vesta* always saw to the Preservation of the Empire.

13. *Hoc caverat*.] *Horace* here celebrates in a very noble Manner the gallant Behaviour of *Attilius Regulus*, who, being taken Prisoner by the *Carthaginians*, was sent to *Rome*, upon his Parole, to treat of an Exchange of Prisoners. But knowing how disadvantageous this would be to the *Romans*, he earnestly dissuaded the Senate from it, and, with an unparalleled Greatness of Soul, withstood the Importunity of his nearest Relations, and returned again to *Carthage*, tho' he was not ignorant of the Tortures they were there preparing for him.

Portasque non clausas, & arva
 Marte coli populata nostro.
 Auro repensus scilicet acrior
 Miles redibit? flagitio additis
 Damnum. neque amissos colores
 Lana refert medicata fuco;
 Nec vera virtus, cum semel excidit
 Curat reponi deterioribus.
 Si pugnat extricata densis
 Cerva plagis, erit ille fortis,
 Qui perfidis se credidit hostibus;
 Et Marte Pœnos proteret altero,
 Qui lora restrictis lacertis
 Sensit iners timuitque mortem.
 Hic, unde vitam sumeret inscius,
 Pacem duello miscuit: ô pudor!
 O magna Carthago probrosis
 Altior Italiæ ruinis!

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Fertur

O R D O.

“*tasque non clausas, et arva populata nostro*
 “*marte coli. Miles scilicet repensus auro re-*
 “*dibit acrior? Additis damnum flagitio.*
 “*Neque lana medicata fuco refert colores a-*
 “*missos; nec vera virtus, cum semel excidit,*
 “*curat reponi deterioribus; si cerva extricata*
 “*densis plagis pugnat, ille erit etiam fortis,*

“*qui credidit se hostibus perfidis: et proteret*
 “*Pœnos altero Marte qui iners sensit lora la-*
 “*certis restrictis timuitque mortem. Hic in-*
 “*scius unde sumeret vitam, miscuit pacem du-*
 “*ello: O pudor! O magna Carthago, altior*
 “*probrosis ruinis Italiæ!*”

N O T E S.

18. *Signa ego Punicis.*] Horace is here in such a violent Transport, that all of a sudden he stops short himself, and introduces *Regulus* as speaking. Nothing adds a greater Grace and Strength to Poetry than Transitions of this Kind, when made with Judgment and Propriety. Horace, by making *Regulus* harangue the Senate, and dissuade them from an Exchange of Prisoners, admirably preserves the Character of that great Man, and gives a very instructive Model to those who at this Day put Speeches into the Mouths of the great Men of Antiquity.

32. *Erit ille fortis.*] Even before the Time of *Regulus*, the Romans had declared all those infamous who suffer'd themselves to be taken Prisoners with their Arms in their Hands. *Eutropius*, Lib. II. *Tum Romani jusserunt captivos omnes, quos Pyrrhus reddiderat, infames haberi qui se armis defendere potuissent, nec ante, eos ad veterem statum reverti, quam notorum hostium occisorum spolia retu-*

lissent. “Then the Romans decreed, that the Prisoners sent back by *Pyrrhus* should be declared infamous, because they had suffered themselves to be taken Sword in Hand, and that they should not be restor'd to their former Privileges, until they had slain those Enemies who were so well known to them, and could produce the Spoils which they had taken from them.” *Livy*, speaking of those Romans who had chosen rather to remain in the Camp, and be taken Prisoners, than follow the Fortune of their Fellow-Soldiers who bravely attempted to open a Passage to themselves through the Army of their Enemies, says in the same Manner as Horace does, *Nunc autem quemadmodum hi boni fidelesque, (nam fortes ne ipsi quidem dixerint) cives esse possunt?* “For how is it possible that these Soldiers should become good and faithful Citizens? For as to Bravery, they themselves cannot have the Confidence to lay Claim to it.”

37. *Hic*

“ them without losing one Drop of Blood in their Defence! I
 “ have seen our Roman Citizens, once zealous of their Liberty,
 “ loaded with Chains, and their Hands ty'd fast behind their Backs!
 “ I have seen the Gates of our Enemies Cities open, and those
 “ Fields cultivated, which our Troops had laid waste. Our Sol-
 “ diers, when ransomed with Money, will, no doubt, return more
 “ couragious: *Not at all.* Ye would *only* add a fruitless Expence
 “ to Infamy. Wool, when once stain'd, can never again recover its
 “ former Colour and Brightness; nor does true Valour, when once
 “ foil'd, care to be restor'd to its former Glory by Cowards. Ye'll
 “ as soon see a timorous Hind, that has escap'd her Toils, return
 “ and attack the Huntsmen, as ye'll see a Soldier become brave,
 “ who has once surrendered himself a Slave to his treacherous Ene-
 “ mies. Just so will the Wretch, who was afraid of Death, and
 “ still carries the shameful Marks of his Chains in his Arms, tread
 “ on our Enemies the Carthaginians in a second Battle; this Coward,
 “ not knowing how to save his Life otherwise, * shamefully asked
 “ Quarter with his Arms in his Hands. What a Reproach this
 “ to Rome! What Glory to Carthage! O Great Carthage! who
 “ hast raised thy Power on the shameful Ruins of Italy.”

Thus

* Mixed Peace with War.

NOTES.

37. *Hic, unde vitam.*] This is a very bitter Invektive against all those Soldiers who yielded themselves to the Enemy, as if they had not known that Life was to be defended by the Sword, and not by Prayers and Entreaties; not by a cowardly Submission, but by a brave Resistance.

38. *Pacem duello miscuit.*] Not observing the Difference between these, they confounded them both; for in the very Field of Battle they threw away their Arms, which ought to be laid aside only in Time of Peace. In the very hottest of the Fight they were unactive, and surrender'd themselves to the Enemy at that very Time when they ought to have made the stoutest Resistance.

39. *O magna Carthago.*] It is a Piece of great Art in the Poet, to make *Regulus* conclude his Speech with this so strong and pathetic Apostrophe.

41. *Fertur pudicæ conjugis.*] The Poet here resumes the Discourse; but in order rightly to comprehend his Meaning in these four Lines, it will be necessary to remark, that by *Capitis Diminutio* the Romans understood any considerable Alteration in a Man's Station and Condition in Life. Of these the

chief was when he lost his Liberty, together with his Right of being a Citizen. This was properly the Condition of those who were taken captive by the Enemy. *Regulus* being at present in this Situation, he is justly considered here as *diminutus capite*; he is no more a Citizen, but a Slave; of Consequence cannot any longer subsist, because Marriage was only valid between Citizens; he could not be said to have any Children, because the paternal Authority was Part of his Right as a Citizen; he had lost the Dignity of Senator, and it is for the same Reason that he refuses to acknowledge his Wife and Children; all which is clearly explain'd by a Passage of *Eutropius*: *Ille Romam cum venisset, inductus in senatum, nihil quasi Romanus egit, dixitque se ex illa die, qua in potestatem Afrorum venisset, Romanum esse desisse: itaque et uxorem à complexu removit, & Romanis suavit ne pax Pœnis fieret.* “ After that he arriv'd
 “ at Rome, and was introduced to the Se-
 “ nate, he did not consider himself as a Ro-
 “ man, but declared, that from the Day he
 “ was taken Captive by the Carthaginians,
 “ he had ceased to be a Citizen; upon that
 “ Account he refused the Caresses of his

Fertur pudicæ conjugis osculum,
 Parvosque natos, ut capitis minor,
 A se removisse, & virilem
 Torvus humi posuisse vultum;
 Donec labantes consilio Patres
 Firmaret auctor nunquam aliàs dato,
 Interque mœrentes amicos
 Egregius properaret exsul.
 Atqui sciebat quæ sibi barbarus
 Tortor pararet: non aliter tamen
 Dimovit obstantes propinquos,
 Et populum redivis morantem,
 Quàm si clientum longa negotia,
 Dijudicatâ lite, relinqueret,
 Tendens Venafranos in agros
 Aut Lacedæmonium Tarentum.

45

50

55

O D E

O R D O.

Regulus, ut minor capitis, fertur removisse
 à se osculum conjugis pudicæ, natosque parvos.
 et torvus posuisse virilem vultum humi; donec
 auctor firmaret labentes patres consilio nun-
 quam aliàs dato exsulque, egregius properaret
 inter amicos mœrentes.

Atqui sciebat quæ barbarus tortor pararet
 sibi: tamen dimovit propinquos obstantes, et po-
 pulum morantem redivis non aliter quam si re-
 linqueret longa negotia clientum, lite dijudi-
 catâ, tendens in agros Venafranos aut Lacedæ-
 monium Tarentum.

N O T E S.

“ Wife, and advised them against making
 “ Peace.”

42. *Capitis minor.*] The Construction is
minor ratione capitis, and *Caput* is here used
 for *Status*, *vitæ conditio*. *Regulus*, by being
 taken Prisoner, had not only lost his Liberty,
 but also the Rights and Privileges of a *Roman*
Citizen. See the foregoing Note.

43. *Et virilem torvus humi posuisse vul-
 tum.*] Interpreters have very much mis-
 taken the Sense of this Passage. While the
 Senators were deliberating upon what *Regulus*
 had said, *Horace* represents him as keeping
 his Eyes fix'd on the Ground, and regarding
 himself as one who was no longer a Sena-
 tor, but a Slave; this is the Reason why
Eutropius says, *Nil quasi Romanus egit*.
 And *Cicero*, in the third Book of his *Offices*,
*Sententiam in Senatu dicere recusavit, quod di-
 ceret quamdiu jurejurando hostium teneretur, non
 esse se senatorem.*

46. *Nunquam aliàs dato.*] For no *Roman*
 ever gave so severe an Advice against himself.
 There are two Things to be consider'd in this
 Action of *Regulus*, the Counsel he gave not
 to exchange the *Carthaginian* Prisoners for the
Roman, and his Return to *Carthage*. *Horace*
 contents himself with making a beautiful De-
 scription, and giving us a fine Image of his
 Return, but insists very much upon the Ad-
 vice he gave; and, no doubt, he had seen the
 following Reflection of *Cicero*, who, in the
 third Book of his *Offices*, says, *Sed ex tota
 hac laude Reguli, unum illud est admiratione
 dignum, quod captivos retinendos censuerit,
 nam quod rediit nobis nunc mirabili videtur,
 illis quidem temporibus aliter facere non potuit:
 itaque ista laus non est hominis, sed temporum;
 nullum enim vinculum ad astringendam fidem
 jurejurando majores arctius esse voluerunt.*
 “ What seems most worthy of our Admi-
 “ ration in the Behaviour of *Regulus*, is the
 “ Advice

Thus spoke this great Hero, *who*, looking on himself as no longer a Roman Citizen, † refused his chaste Wife one *parting* Kiss, and put his little Sons away from him, keeping his Countenance fixed upon the Earth with a noble Pride, until by his Counsel, ‡ of which History cannot afford a Parallel, he brought the wavering Senators to a fixed Resolution; and then, || without being the least moved, with the Tears and Lamentations of his Friends, § he made Haste to return into an Exile the most glorious that ever was known. This great Man knew full well what cruel Tortures his barbarous Enemies were preparing for him, yet *deaf to all Intreaties*, he forced his Way thro' his Relations, and thro' Crowds of People who endeavoured to retard his Departure, *and embarked for Carthage with the same Serenity of Countenance*, as if after having brought the tedious Affairs of his Clients to a happy Issue, he was going to retire a few Days into the agreeable Plains of Venafrum or ** Tarentum.

† Is said to have refused.

‡ never given on another Occasion.

|| amidst the Fears.

§ the glorious Exile made Haste.

** Lacedæmonian Tarentum.

N O T E S.

“ Advice he gave to retain the Prisoners; for as to his Return to *Carthage*, it does indeed appear to us a surprising Thing, but at that Time he could not have acted otherwise. The Praise therefore of this is not properly due to *Regulus*, but to the Times in which he lived; for our Antecessors looked on an Oath as the strongest Tie to bind Men to fulfill their Engagements.”

49. *Atqui sciebat quæ sibi.*] He follows again, Word for Word, the Manner of *Cicero*, who says, *Neque vero tum ignorabat se ad crudelissimum hostem, & ad exquisita supplicia proficisci.*

51. *Dimovit obstantes propinquos.*] *Bentley* has very well confirmed this reading *propinquos*, by citing a Passage from *Cicero's* first Book of Offices, which, it is probable, *Horace* had in his Eye here: *Primum ut venit (Regulus) captivos reddendos non esse in senatu censuit. Deinde eum retineretur ab amicis & propinquis ad supplicium redire maluit, quam fidem hosti datam falleret.* The Relations of *Regulus*, and this great Crowd of People, which opposed his Return, makes here a very beautiful Picture. *Horace* omits none of the remarkable Circumstances, which might serve to raise and beautify his Subject; and

this, according to *Longinus*, is almost an infallible Way to arrive at the great and sublime.

54. *Dijudicatâ lite.*] For *Regulus* was a Senator. *Horace* could not have given a more agreeable and pleasing Idea of the Tranquility and Chearfulness which appeared in the Countenance of *Regulus*, when he left the Senate, to return to *Carthage*, than in the Way he has taken to express himself here. He did not appear like a Man who was going to put himself into the Hands of cruel and merciless Enemies, but like a Senator, who, after having decided the Affairs of his Clients, went to pass some time at a Country Seat, that he might have some Relaxation from these painful Employments.

56. *Lacedæmonium Tarentum.*] He calls the City of *Tarentum* *Lacedæmonium*, because it was a Colony of *Lacedæmon*. It was once a very powerful and opulent City, maintained a considerable Fleet, and an Army of 30,000 Foot, and 3000 Horse. But its Prosperity was of no long Duration; for in the second *Punic* War it lost its Liberty, and became a Roman Colony; it then enjoyed a Tranquility it had never known before, and was happier in this than it had been in its most flourishing Condition.

ODE VI.

This Ode is full of Morality. Horace endeavours to persuade the Romans, that the Contempt of Religion, and Corruption of Manners, which at that Time prevailed, were the sole Cause of the Calamities which affected

AD ROMANOS.

DELICTA majorum immeritus lues,
Romane, donec templa refeceris,
Ædesque labentes Deorum, &
Fœda nigro simulacra fumo.

Dīs te minorem quòd geris, imperas :
Hinc omne principium, huc refer exitum.

5

Dī multa neglecti dederunt
Hesperiae mala luctuosæ.

Jam bis Monæses, & Pacori manus

Non auspicatos contudit impetus

10

Nostros, & adjecisse prædam
Torquibus exiguis renidet;

Penè occupatam seditionibus

Delevit urbem Dacus & Æthiops ;

Hic classe formidatus, ille

15

Missilibus melior sagittis.

Fecunda

O R D O.

O Romane, tu immeritus lues delicta Majorum, donec refeceris templa ædesque labentes Deorum, et simulacra fœdo fumo nigro.

Imperas, quod geris te minorem Dīs. Hinc refer omne principium, huc refer exitum.

Dī neglecti dederunt multa mala luctuosæ He-

speriae. Jam Monæses, et manus Pacori bis contudit impetus nostros non auspicatos, et renidet adjecisse prædam torquibus suis exiguis. Dacus et Æthiops pene delevit urbem occupatam seditionibus ; hic formidatus classe, ille melior missilibus sagittis.

N O T E S.

1. *Delicta majorum.*] The Wisest among the Heathens have acknowledged this Truth, that Children may suffer for Crimes of their Parents, and that always, till Reparation is made, the Posterity of the Criminals are liable to the Punishment due to the Offence of their Fathers. It is worthy of Observation, that all Religions seem to unite in this Point,

because that in all Religions the Disposal of human Events is referred to the Gods.

3. *Ædesque labentes Deorum.*] The Difference between *Templa* and *Ædes sacra* was, that the first were Places which had not only been dedicated to some Deity, but withal consecrated by the *Augurs*. *Ædes sacra* were such as wanted that Consecration.

4. *Es*

ODE VI.

Rome. Few of the Odes of Horace excel this for Strength of Thought, fine Images, and beautiful Expressions. It was composed after the Defeat of Antony, about the Year of the City 725.

To the ROMANS.

REMEMBER, Romans, *that* tho' you had no Hand in the Sacrilege of your Ancestors, yet ye shall be punished for their Crimes, if ye do not take care to repair the public Edifices, *rebuild* the Temples of the Gods, and *restore* their Statues, sullied with Smoak, *to their former Beauty*. If ye are the Lords of the Universe, *it is* because ye acknowledge your Subjection to the Gods. It is in a Dependence on them ye ought always to begin your Enterprizes, and to them ye should ascribe the Success. It is owing to your Contempt of the Gods that unhappy *Italy* has so often felt the Effects of their Displeasure. Twice have the Troops of Monæses and Pacorus baffled our inauspicious Efforts, and glory that they have enriched their little Collars with the Roman Spoils. The Dacian, dexterous at throwing the *pointed* Dart, and the Æthiopian, formidable for his numerous Fleet, had almost destroyed *Rome* embroiled in civil *Factions*.

NOTES.

4. *Et fæda nigro simulacra fumo.*] This is an extremely beautiful Passage. Horace, after having spoken of the Temples that were burnt down, next represents to the View of his Countrymen the Statues of the Gods, as yet black and fordid with the Smoke of the Flames which had reduced their Temples to Ashes.

5. *Dis te minorem.*] These two Lines contain an excellent Moral; nothing is more likely to induce Sovereigns to make a good use of their Authority, than the Consideration of a Superior Being, upon whom they have a more immediate Dependence, than their Subjects have upon them.

9. *Jam bis Monæses.*] Horace here without doubt speaks of the two Victories which the Parthians had obtained over the Romans, the one under the Conduct of Monæses, and

the other under the Command of Pacorus. The Difficulty is to know whether Crassus was vanquished by Monæses, who was one of the leading Men of the Court of Orodes. Historians are agreed, that it was Surena who defeated Crassus. It is true that Surena is not a proper Name, but a Title of Dignity, and that therefore his proper Name might have been Monæses. What serves to render this Conjecture more probable is, that it agrees best with the general Design of Horace, which was to shew that their Calamities proceeded from a Contempt of Religion; for Crassus marched against the Parthians, notwithstanding the great Number of bad Presages both in the City and Camp, which portended his Ruin.

14. *Dacus & Æthiops.*] The Army of Antony and Cleopatra, the Æthiopians and Ægypt-

Fecunda culpæ secula nuptias
Primùm inquinavere, & genus, & domos :

Hoc fonte derivata clades

In patriam populumque fluxit.

20

Motus doceri gaudet Ionicos

Matura virgo, & fingitur artubus

Jam nunc, & incestos amores

De tenero meditatur ungui :

Mox juniores quærit adulteros

25

Inter mariti vina : neque eligit

Cui donet impermissa raptim

Gaudia, luminibus remotis ;

Sed jussa coràm, non sine conscio

Surgit marito ; seu vocat institor,

30

Seu navis Hispanæ magister,

Dedecorum pretiosus emtor.

Non his juvenus orta parentibus

Infecit æquor sanguine Punico,

Pyrrhumque, & ingentem cecidit

35

Antiochum, Annibalemque dirum :

Sed rusticorum mascula militum

Proles

O R D O.

Secula nostra fecunda culpæ, primum inquinavere nuptias, & genus, & domos : Clades derivata hoc fonte fluxit in patriam populumque.

Virgo matura gaudet doceri motus Ionicos, et jam nunc fingitur artubus, et meditatur incestos amores de tenero ungui. Mox quærit juniores adulteros inter vina mariti : neque eligit, cui

raptim donet gaudia impermissa, luminibus remotis ; sed jussa surgit coram, et non sine conscio marito, seu institor vocat, seu magister navis Hispanæ, pretiosus emtor dedecorum.

Juventus orta non his Parentibus, infecit æquor sanguine Punico ; ceciditque Pyrrhum, & ingentem Antiochum, Annibalemque dirum ; sed mascula proles rusticorum militum, docta ver-

N O T E S.

Ægyptians ; for Ægypt was comprised under the general Name of Æthiopia.

19. *Hoc fonte derivata clades.*] It is very remarkable, that Horace ascribes all the Calamities which had befallen Rome, and all their Civil Wars, to the great Prevalence of Adultery. In this he follows exactly the Doctrine of Pythagoras, who demonstrates that nothing is more capable of drawing down innumerable Calamities upon a State, than the confounding of Families by Adultery.

21. *Motus Ionicos.*] The Ionians were reputed the most voluptuous People of Asia. Their Music, their Dances, and Poetry, were evident Marks of their Effeminacy and Luxury.

24. *De tenero meditatur ungui.*] This is a Greek Proverb, *de tenero ungui, de teneris*

unguiculis, from their Infancy. Cicero writing to Lentulus, says : Sed præsta te cum qui mihi a teneris, ut Græci dicunt, unguiculis est cognitus. " Approve yourself the same Person that I have known you to be from " your Infancy."

30. *Institor.*] Properly a Merchant's Factor.

31. *Navis Hispanæ magister.*] *Magister navis* signifies sometimes the Commander, sometimes the Pilot. But Horace here uses it for the Merchant who trafficks with the Ship. There was a great Commerce maintained between Italy and Spain.. The Spaniards carried to Rome a great deal of Wine, and brought thence other Merchandize.

Dede-

tions. The present Age, so very fruitful in Vice, first stained our Marriages by frequent Adulteries, which corrupted our Offspring and Families; and from this, as from a poisoned Fountain, sprung that Deluge of Vice that had like to have overflow'd not only Rome, but all Italy.

A Virgin, fit for Marriage, places her chief Delight in learning the Dances of the Ionians, and in imitating their Gestures. Even from her very Infancy she indulges herself in criminal Amours, and no sooner married, than she looks out for new Gallants at the very Table of her Husband. Nay, so far is she from being nice to whom she grants her Favours privately, that she is not ashamed publickly to go along with Strangers, even with the Consent of her wicked Husband; whether a rich Factor desires her, or the Master of a Spanish Vessel, who buys this Infamy at a very great Price. Such Parents did not give Birth to the brave Youth who dy'd the Seas with Carthaginian Blood, cut to Pieces the Troops of Pyrrhus, defeated the great Antiochus, and triumphed over dreadful Hannibal. No, they were the manly Offspring of robust Soldiers, inured to till the Ground with Sabine

N O T E S.

32. *Dedecorum pretiosus emtor.*] The Word *pretiosus* here is exceeding beautiful, for it signifies one who buys at a dear Rate, who spares no Cost, which the Romans properly called *damnosus*.

33. *Novæ his juventus, &c.*] He proves here what he had advanced in the 17th Verse, that Families were corrupted by the frequent Adulteries, and for that End gives us a View of the vast Difference between the Romans of his Time and the antient Citizens, who had stain'd the Sea with the Blood of the Carthaginians, and vanquish'd Pyrrhus, Antony, and Hannibal.

35. *Pyrrhumque.*] The Tarentines having entered into a War with the Romans, called to their Assistance Pyrrhus King of Epirus, one of the Descendants of Achilles, and the most celebrated Commander of his Time. He overcame in Battle the Consul *Levinus*, but sometime after was totally defeated by *Fabius* and *Curius*, and forced to retire into Greece: He was afterwards killed by the Blow of a Tile, while he besieged *Antigonus* in *Argos*.

36. *Ingentem Antiochum.*] *Antiochus* was King of Syria, and a great Part of Asia Minor. Being importuned by *Hannibal* and the *Ætolians* to take up Arms against the Romans, all his Grandeur came to nothing in less than three Years. He was overcome in

a Sea-Fight by *Emilius Regillus*; his Land-Forces were defeated by *Acilius Glabrio*, and afterwards by *Cornelius Scipio*. In fine, he was reduced to the Necessity of concluding a Peace upon the shameful Conditions of abandoning Asia Minor, and delivering up *Hannibal* to the Romans.

37. *Sed rusticorum mascula militum.*] The Roman Troops were chiefly made up of Peasants, taken for the most Part from the Country of the *Marsi*, *Apulia*, and the *Samnites*. There is a beautiful Passage of *Varro* upon this Subject, in the Beginning of his third Book upon Agriculture: *Viri magni nostri majores non sine causa præponebant rusticos Romanos urbanis; ut ruri enim qui in villa vivunt ignaviores quam qui in agro versantur in aliquo opere faciundo; sic qui in oppido sedebant, quam qui rura colerent, desidiores putabant.*

“It was not without Reason that these great Men, our Ancestors, preferred such Romans as liv'd in the Country, to those who dwelt in the City. For as it is observable in the Country itself, that those who keep to their Houses are more given to Sloth, than such as accustom themselves to labour in the Fields; they were also of Opinion that they who inhabited the City were less fit for Service and Fatigue, than such as liv'd in the Country.”

He has one yet more express in the Beginning of

Proles, Sabellis docta ligonibus
 Versare glebas, & severæ
 Matris ad arbitrium recisos
 Portare fustes, sol ubi montium
 Mutaret umbras, & juga demeret
 Bobus fatigatis amicum
 Tempus agens abeunte curru
 Damnosa quid non imminuit dies?
 Ætas parentum, peior avis, tulit
 Nos nequiores, mox daturos
 Progeniem vitiosiore.

40

45

O R D O.

*fare glebas Sabellis ligonibus, et portare fustes
 recisos ad arbitrium severæ matris; ubi sol mu-
 taret umbras montium, et demeret juga bobus fa-
 tigatis, agens amicum tempus abeunte curru.*

*Quid dies damnosa non imminuit? Ætas
 parentum peior avis tulit nos nequiores, mox
 daturos progeniem vitiosiore.*

O D E VII.

This Ode is full of Gallantry, and appears to be writ upon a real, not a feign'd Subject, whatever the learned Torrentius may say to the contrary. Horace does indeed write to a Lady. It seems moreover to be with a Design to comfort her for the Absence of her Husband or Lover, whose Coming was retarded by contrary Winds; but towards the Conclusion of the Ode we may discover that this is only a Pretext which the Poet makes use

A D A S T E R I E N.

Q U I D fies, Asterie, quem tibi candidi
 Primo restituent vere Favonii,
 Thynâ merce beatum,
 Constantis juvenem fide

Gygen:

O R D O.

*O Asterie, quid fies Gygen juvenem constan- | primo vere beatum Thynâ merce? Ille ætus
 tis fidei, quem candidi Favonii restituent tibi | Notis ad Oricum post insana sidera Capræ, in-*

N O T E S.

1. *Asterie.*] This is a Greek Name, form'd | Wind. Horace gives it the Epithet of can-
 from the Word αστήρ, a Star. | didus, because it introduces the Spring, and

2. *Candidi restituent vere Favonii.*] Favo- | renders navigable the Sea; as, on the other
 nius is the same with the Zephyr or West | Hand, he gives the contrary Epithet to those
 Winds

Sabine Spades, employed in cutting of Wood *all Day*, and carrying it home *in great Loads* under the Inspection of their rigorous Mothers, when the Sun, finishing his Course, altered the Shadows of the Mountains, relieved the weary Oxen of their heavy Yoke, and gave Repose to Labourers. What Alterations does not * Time produce? Our Fathers were worse than their Ancestors; we are more wicked than our Fathers; and our Posterity is like to prove yet more wicked than we.

* *wasting Time.*

NOTES.

of the third Book. *Varro* says, *Itaque non sine causa majores nostri ex urbe in urbe in agros redigebant cives suos, quod & in pace à rusticis Romanis alebantur & in bello ab his tutabantur.* "It was therefore an Argument of great Wisdom and Judgment in our Ancestors, that they dispersed their Citizens in the Country, because the Roman Pea-

sants served to nourish them in Time of Peace, and defend them in Time of War."

38. *Sabellis ligonibus.*] *Sabellis ligonibus* here, serves to shew that the Soldiers themselves were of the Country of the *Samnites*. *Sabellus* is a Diminutive of *Samnis*, as *scabellum* of *scamnum*.

ODE VII.

of, and that the chief View is, to exhort her to continue faithful and constant to Gyges, and to oppose the Attempts of her Neighbour Enipeus, as her Lover resisted the Passion of his Hostess Chloe. Horace here does a Piece of Friendship to Gyges. It is uncertain at what Time this Ode was composed.

TO ASTERIE.

WHY, Asterie, do you lament the Absence of young Gyges your faithful Lover; whom the Western Gales shall early in the Spring restore to your Embraces, loaded with the Riches he has gained by his Commerce to Bythinia. For in his Voyage Home he

NOTES.

Winds which occasion Rain and Tempests. *Torrentius* has excellently remarked that we ought not to interpret this Passage of *Horace*, as if he meant that the *Zephyr* would serve to bring *Gyges* into *Italy* from the East; for the *Zephyr* would rather have detained him from it, as it was directly against him. *Horace* simply says, that the *Zephyrs* will restore *Gyges*, because they calm the Seas, and

introduce the Spring. He speaks after the same Manner in one of his Epistles;

— Te, dulcis amice, reviset
Cum Zephyris.

"My dear Friend, *Horace* shall again see you with the *Zephyrs*." That is, in the Beginning of the Spring. Those who think

H h 2

Horac.

Gygen? ille Notis actus ad Oricum

5

Post insana Capræ sidera, frigidas

Noctes, non sine multis

Infomnis lacrymis agit.

Atqui sollicitæ nuncius hospitæ,

Suspirare Chloen, & miseram tuis

10

Dicens ignibus uri,

Tentat mille vafer modis.

Ut Præetum mulier perfida credulum

Falsis impulerit criminibus, nimis

Casto Bellerophonti

15

Maturare necem, refert.

Narrat penè datum Pelea Tartaro,

Magneſſam Hippolyten dum fugit abſtinens :

Et peccare docentes

Fallax historias monet :

20

Fruſtrâ : nam ſcopulis ſurdior Icari

Voces audit, adhuc integer. at, tibi

Ne vicinus Enipeus

Plus juſto placeat, cave :

Quamvis non alius flectere equum ſciens

25

Æquè conſpicitur gramine Martio ;

Nec quiſquam citus æquè

Tuſco denatat alveo.

Primâ

O R D O.

Somnis agit frigidas noctes, non sine multis lacrymis.

Atqui nuncius hospitæ sollicitæ, dicens Chloen suspirare, et miseram uri tuis ignibus, Vafer tentat illum mille modis. Refert ut mulier perfida impulerit credulum Præetum maturare necem Bellerophonti nimis casto falsis criminibus ; narrat Pelea pene datum fuisse Tartaro, dum

abstinens fugit Hippolyten Magneſſam : et fallax monet historias docentes peccare. Sed frustra : Nam ille adhuc integer, audit illius voces surdior scopulis Icari maris.

At tu cave ne vicinus Enipeus placeat tibi plus juſto : quamvis non alius conſpicitur in gramine Martio æque ſciens flectere æquum : nec quiſquam æque citus denatat Tuſco alveo.

N O T E S.

Horace says candidi Favonii for albus Notus, Leuconotus, are greatly deceived. For Favonius is never taken for the South-wind.

3. *Tbynâ merce.*] That is, *merce Bitbynâ*. This Country was very proper, on Account of its Situation, for the Commerce of *Asia* and *Europe*, being upon the *Thracian Boſphorus*, between the *Pontus Euxinus* and the *Ægean Sea*.

5. *Gygen.*] This *Gyges* was a young *Greek*, and rich Trader, who, according to some, had espoused *Aſterie* a little before, and was gone to merchandize in *Bitbynia*.

5. *Oricum.*] *Oricum* was a Maritime Town in the North of *Epirus*.

6. *Post insana Capræ sidera.*] According to ancient Fable, the Goat which nourished *Jupiter* was transplanted into Heaven, and became a Star. The same Name is also given to the two lesser Stars very near this. *Horace* calls them *insana*, furious, violent, because their rising is ordinarily follow'd by dreadful Tempests.

10. *Chloen.*] This *Chloe* of *Oricum*, with whom *Gyges* lodg'd, had apparently the Reputation of not being very prudent. This

was

he was drove to Oricum by a strong South-wind, raised by the stormy Goat-Star; where, bathed in Tears, he passes the cold *Winter Nights*, without Sleep, *because at a Distance from you*. In the mean Time, the busy Confident of his Love-sick Hostess fails not *daily* to inform him of Chloe's Passion for him, and of the violent Flame your Lover's Beauty has kindled in her Breast, trying by a thousand little Artifices to seduce him: He represents to him how the perfidious Antea instigated credulous Proetus to hasten the Death of over-chaste Bellerophon, by *laying false Crimes to his Charge*. He tells him, that Peleus was almost precipitated into Tartarus, for denying to gratify the Passion of Hippolyte the Wife of Acastus: In short, this Fiend recounts all the little Stories he can think of to tempt him to Vice, but in vain; for, more immovable than the Rocks of the Icarian Sea, he hears his Artifices, and continues proof against all of them. Be you also upon your Guard, that your Neighbour Enipeus have not too great a Place in your Affections, tho', in the Field of Mars, there does not appear one who is so dextrous as he in the managing of the Race-horse, or can swim cross the * Tiber sooner. Be sure to shut your Gates be-
times

* *The Tuscan River.*

N O T E S.

was what probably might occasion the Fears of *Asterie*, and at the same Time makes the Fiction of the Poet the more likely, who thereby intended to represent in the strongest Light, the Fidelity of her Husband. *Tuis ignibus* is for *tuis amoribus, tuo conjuge*.

13. *Præsum.*] Bellerophon and Peleus, the one the Son of Glaucus, and the other the Father of Achilles, were both the Victims of Calumny. They had the Misfortune to inspire two Queens with Love, and the Virtue to resist their Importunities. Antea, the Wife of Proetus, King of Argos, and Hippolyte, the Wife of Acastus, King of Magnesia, accused, the one Bellerophon, and the other Peleus, of attempting to seduce them. Proetus was satisfied with removing Bellerophon to some Distance from him, and sending him to Tobates, his Son-in-Law, King of Lycia, who ordered him to combat the Chimæra. Peleus was delivered to the Centaurs to be devoured by them; but he had the good Fortune to overcome them, by means of a Sword he had received from Vulcan.

18. *Magneſſam Hippolyten.*] Hippolyte was the Wife of Acastus, King of Magnesia, an Eastern Province of Thessaly. By some she

is named *Cretheis*, and by others *Astydamie*.

19. *Peccare docentes historias.*] Horace ingeniously feigns, that this Confident of Chloe tried two Ways to prevail with Gyges to yield to his Lady's Desire: First, he endeavours to alarm him with the Fate of Bellerophon and Peleus, who were exposed to his greatest Dangers by their obstinate Refusal in a like Case; this Method not answering his Expectation, he next proposes to him the Example of those who sacrificed their Honour to Pleasure. And this is what Horace calls here Histories which entice a Man to the Commission of what is criminal; as that of Paris and Helen, of Jupiter and Alcmena.

21. *Scopulis surdior Icari.*] The Icarian Sea, of which we have already spoken upon the Ode, *Mæcenatavis*, is that Part of the Archipelago, which lies between the Islands of Nicæria, Samos, Co, and the Continent of Natolia. The great Number of little Isles and Rocks wherewith it is filled, make it very dangerous to sail in it.

22. *At, tibi.*] This Address to Asterie is very natural. He demands nothing of her but what is just and equitable, and there is Ground to believe that she stood somewhat in Need

Primâ nocte domum claude : neque in vias
Sub cantu querulæ despice tibiæ ?

Et te sæpe vocanti

Duram, difficilis mane.

30

O R D O.

Claude domum tuam primâ nocte : neque de- | difficilis illi sæpe vocanti te duram.
spice in vias sub cantu tibiæ querulæ : et mane |

N O T E S.

Need of his Advice. *Enipeus* was a young Stranger, of whom at this Time we know but very little.

29. *Primâ nocte.*] The *Latins* made use of *Primus* and *Postremus*, to mark the Beginning and the End of the same Thing. *Virgil* says, *prima mensis*, for the Beginning of the Month; *prima Urbs*, the Entrance of the City; *prima nocte* signifies therefore the Beginning of the Night.

30. *Despice.*] This Word serves very well to express what the *Greeks* meant by *παρὰ-κλυπτεν*, which was properly to look from a Window in such a Manner as to see what was

doing in the Street, without being perceived themselves; and this was what Courtezans did when they listened to their Lovers. *Aristophanes* has admirably expressed this Custom in one of his Comedies, when he says; "Do not as the Courtezans who look from their Windows, and if any one perceives them, immediately retire: but as soon as they think they are no more observed, they look down again."

30. *Querulæ tibiæ.*] This Passage is very remarkable, because by it we are made to understand, that the Ancients made use of the Flute at their Serenades, when in the Night they

O D E VIII.

Mæcenas going to visit *Horace*, was surprized to find him busied in making Preparations for a domestic Entertainment. The Poet here lets him know the Reasons, and invites him to share in it. It is not difficult to decide the Time of its Composition, *Horace* himself informs us

A D MÆCENATEM.

MARTIIS cœlebs quid agam Calendis
Quid velint flores, & acerra thuris
Plena, miraris, positusque carbo in
Cespite vivo,

Docte

O R D O.

O Mæcenas, docte sermones utriusque linguæ, | quid flores velint, et acerra plena thuris, car-
miraris quid ego cœlebs agam Martiis calendis, | boque positus in cespite vivo.

1. Mar-

times in the Evening; and if you hear at your Window the Sound of his warbling Flute, beware you look not down into the Street: Should he reproach you with your Insensibility, and call you cruel, let not that move you; but continue to treat him with an inflexible Severity.

NOTES.

they uttered their Complaints before their Mistresses Gate; and this is the Reason of his calling it *quærule*, complaining.

32. *Duram, difficilis mane.*] M. Le Fevre has very judiciously remark'd, that Horace should have said *duram, dura mane*. For this Change of the Word destroys entirely the Figure, which he ought to have followed exactly. This is an Error in Propriety, which in all Languages ought to be the Rule of Expression. Virgil has fallen into a Mistake of the same Nature, in the 4th Book of the *Æneid*.

Littora littoribus contraria, fluctibus undas, Imprecor arma armis.

To maintain the Opposition he ought, without question, to have writ *fluctibus fluctibus*, as in Ennius and Lucretius; for *undas* cannot be opposed to *fluctibus*, as *littora* to *littoribus*; *arma* to *armis*. "Their Banks are always at War with our Banks, their Surges with our Surges, and Arms with our Arms." All the Beauty of this Passage would be lost, if I should say, *their Surges with our Waves*. Those who are not sensible of the Necessity of the Justness of this Expression, will give but a very mean Idea either of their Taste or Composition.

ODE VIII.

of it, where he speaks of the Cantabri and Parthians being overcome, it seems therefore with great Probability to have been about the Year of the City 370.

TO MÆCENAS.

MÆCENAS, who art * not only Master of the Latin, but the Greek Language, and acquainted with the Ceremonies of both Nations, you seem to be surprized what I, who am unmarried, intend

* Learned in both Languages.

NOTES.

1. *Martiis cœlebs quid agam calendis.*] On the first Day of March was the *Matronalia*, a Feast kept by the Roman Matrons, in Memory of the Sabine Virgins, who being forcibly detained by the Romans, made Peace on the very same Day between their Fathers and

Husbands, when the two Armies were on the Point of engaging. The Day was celebrated with great Pomp and Solemnity. The Matrons sacrificed on the *Esquilin Hill*, and the Husbands offered up particular Sacrifices to *Janus*. Mæcenas therefore going to see Ho-

race

Docte sermones utriusque linguæ.
Voveram dulces epulas, & album
Libero caprum, propa funeratus
Arboris ictu.

5

Hic dies, anno redeunte, festus
Corticem astrictum pice dimovebit
Amphoræ fumum bibere institutæ
Consule Tullo.

10

Sume, Mæcenæ, cyathos amici
Sospitis centum; & vigiles lucernas
Profer in lucem: procul omnis esto
Clamor & ira.

15

Mitte civiles super Urbe curas.
Occidit Daci Cotifonis agmen:
Medus infestus sibi luctuosus
Diffidet armis:

20

Servit Hispanæ vetus hostis oræ
Cantaber, serâ domitus catenâ:

Jam

O R D O.

Ego prope funeratus ictu arboris voveram | cem: omnis clamor et ira procul esto.
dulces epulas, et album caprum Libero. Hic | Mitte curas civiles super urbe; agmen Co-
dies festus, anno redeunte, dimovebit corticem | tisoni Daci occidit: Medus infestus sibi diffidet
pice astrictum amphoræ institutæ bibere fumum | armis luctuosus. Cantaber incola oræ Hispanæ
consule Tullo. Mæcenæ, sume centum Cyathos | vetus noster hostis servit, domitus serâ catenâ.
sospitis amici; et profer vigiles lucernas in lu- |

N O T E S.

race, wondered what might be the Cause of his Preparations, he not being a Husband. This is the Foundation of the Ode.

5. *Docte sermones utriusque linguæ.*] Horace here praises *Mæcenæ* on account of his understanding both the *Greek* and the *Latin*; for though the *Latin* was the natural Language of the *Romans*, yet it was taught in the publick Schools as well as the *Greek*.

6. *Voveram.*] There is Ground to believe that this was the first Time that *Horace* offered up this Sacrifice; that is, that it was the first *March* that followed after that in which he was in so great Danger of being crushed by the Fall of a Tree. Unless this be allowed, we shall find it hard to account for the Surprize *Mæcenæ* was in upon seeing the Preparations.

7. *Caprum.*] The Antients usually sacrificed to the Gods the Beasts which they hated. Thus they sacrificed a Goat to *Bacchus*, because it destroyed the Vines. The Victims

to the Celestial Gods were white, those to the Infernal, black.

11. *Amphoræ fumum bibere institutæ.*] They exposed their Wine to the Smoak, in order to ripen it, and remove that harsh and unpleasant Taste which new Wine ordinarily has.

12. *Consule Tullo.*] *L. Volcatius Tullus* was Consul with *Augustus* in the Year of the City 720. But assuredly *Horace* does not speak of this Consulship, for at that Rate the Wine would have been only of nine Years, and of Consequence could not have been said to be very old. *M. Le Fevre* has well remarked, that *Horace* speaks here of *L. Volcatius Tullus*, who was Consul with *M. Lepidus*, a Year before the Birth of *Horace*, in the Year of *Rome* 688. On this Supposition, *Horace* might with Reason boast, that the Wine he invited *Mæcenæ* to share of was very old, it being about 43 Years.

tend by these Preparations on the first of March; what these Flowers mean, these Censers full of Incense, and these Coals burning on the verdant Turf. *Know that* having narrowly escaped the Danger of being crushed to Death by the Fall of a *curst* Tree, I vowed to give my Friends a handsome Entertainment annually, and sacrifice a white Goat to Bacchus. * This agreeable Anniversary is to me a Day of Feasting and Rejoicing, and I design to broach a Hoghead of Wine that has been mellowing ever since Tullus was Consul. Dear Mæcenas, please come drink *with us on this Occasion* † a hearty Glass to the Health of your Friend *Horace*; let us continue our Mirth with the Light of Flambeaux till the Rising of the Sun, and suffer no Clamour nor Wrangling to be heard among us. Disengage yourself for a little from the Cares the Government of Rome give you, *seeing the Causes of our Fears are removed*. The Army of Cotison King of the Daci is cut to Pieces. Our Foes the Medes, divided among themselves, turn their Arms against one another. The Cantabrians, our old Enemies on the Spanish Coast, are at length forced to submit. And the Scythians, with their Bows unstrung, think of nothing but to retire out of our Frontiers. Look

072

* This holy Day with the revolving Year shall sever the Cork fixed with Pitch, from a Cask that begun to drink in Smoak, Tullus being Consul. † A hundred Cups.

NOTES.

13. *Cyathos amici sospitis centum.*] By *Cyathos amici sospitis*, Horace evidently means *Cyathos qui propter amicum sospitem biberentur*; “which they ought to drink for the Safety of their Friend, rejoicing that he has escaped so threatening a Danger.” He says after the same Manner, Ode 20,

*Da Lunæ propere novæ
Da noctis mediæ : da puer Augusti
Murenæ.*

In like Manner Theocritus calls the Wine he was to drink to the Health of his Mistress, *ακρατον ερατο*, *Vinum amoris*, the Wine of Love.

15. *Profer in lucem.*] Drinking all Night the Romans call *Græcari*, because it was from the Greeks they had that Custom. Hence Propertius,

*Sic noctem patera, sic noctem carmine, donec
Injiciat radios in mea vina dies.*
Vol. I.

“ With Wine and Songs the jovial Night
“ I’ll pass,
“ Till Morning darts its Rays into my
“ Glass.”

15. *Procul omnis esto clamor et ira.*] Mæcenas was of a mild and sweet Disposition; he was very fond of Company and Conversation, and the innocent Pleasures of the Table, but at the same Time a great Enemy to Noise and Tumult; he could not bear those Excesses and Extravagances which were but too common on these Occasions. Horace here promises that he shall meet with nothing of this Kind at his Table, and that their Mirth shall be interrupted by nothing that may be disagreeable to him. This is the true Design of Horace here; and as for the other Interpretations that have been given of this Passage, whatever may be said in Defence of them, they are manifestly forced, and will appear at best to be no more than ingenious Conjectures.

Jam Scythæ laxo meditantur arcu
Cedere campis.

Negligens ne quâ populus laboret,
Parce privatus nimium cavere: &
Dona præsentis rape lætus horæ, ac
Linque severa.

25

O R D O.

*Jam Scythæ meditantur cedere campis laxo arcu. | et lætus rape dona præsentis horæ, ac linque
Tu in præsens privatus parce nimium ca- | severa.
vere, negligens ne qua parte populus laboret, |*

N O T E S.

18. *Occidit Daci Cotifonis agmen.*] Horace | same Thing, because both these People are
here calls Cotifon a Dacian, and Sueton calls | often comprised under either of the two
him King of the Gætes: Both amount to the | Names. Cotifon had sided with Antony against
Augustus.

O D E IX.

*This Ode is a Master-piece in its Kind, and Horace has found out the Se-
cret of uniting the Politeness of the Courtier with the Simplicity of the*

A D L Y D I A M.

H O R A T I U S.

D O N E C gratus eram tibi,
Nec quisquam potior brachia candidæ
Cervici juvenis dabat;
Persarum vigui rege beator.
LYD. Donec non aliâ magis
Arsisti, neque erat Lydia post Chloen;
Multi Lydia nominis
Romanâ vigui clarior Iliâ.

5

H O R.

O R D O.

H O R A T I U S.

*Donec ego eram gratus tibi nec quisquam po-
tior juvenis dabat brachia tuæ candidæ cervici,
vigui beator rege Persarum.*

L Y D I A.

*Donec tu non magis arsisisti aliâ, neque Ly-
dia erat post Chloen: ego Lydia multi nomi-
nis vigui clarior Romanâ Iliâ.*

N O T E S.

1. *Donec.*] The better to enter into all | it will be necessary to take Notice of two
the Delicacy and Finesse of this little Poem, | Laws that were inviolably observed in these
Kind

on yourself at present as a private Person, and be not too uneasy about the Safety and Well-being of the People, but chearfully embrace * these Hours of Pleasure which at present offer, and disengage yourself for a little from the weighty Affairs of State.

* *The Gifts of the present Hour.*

N O T E S.

Augustus. But it is impossible to determine precisely the Event which *Horace* refers to here. For it cannot be understood of the Defeat of the *Daci* by *Lentulus*, that happening several Years after this Ode was composed.

23. *Laxo arcu.*] When the *Scythians* offered Proposals for Peace, or retir'd from the Field of Battle, they held their Bows unstrung.

26. *Privatus.*] This single Word occasions all the Difficulty of this Passage; for as *Mæ-*

cenas was at that Time Governor of *Rome*, how comes *Horace* to call him a private Man? *M. Le Fevre* has solv'd this Difficulty, by observing, that the Poet here makes use of a Figure very common to him, and that he says *privatus*, understanding *factus*, or *quasi esse privatus*. Lay aside your public Character, and the Cares attending it, for some Time, and consider yourself as only a private Man.

O D E IX.

rural Swain. The precise Time when *Horace* wrote it is not known, but it is certain it was composed before the 25th, and after the 8th, 13th, and 23d of the first Book.

TO LYDIE,

HORACE.

WHILE I was agreeable to you, and no Rival, more in your Favour, was allow'd to throw his Arms round your snowy Neck, I thought myself more happy than the King of the Persians.

L. While you had not a greater Affection for another, and *Chloe* was not preferr'd to *Lydie*, *Lydie's* Name was famous, nor did *Ilia*, the Foundress of our Empire, ever live in so great Glory.

H. But

N O T E S.

Kind of Dialogues, which by the *Greeks* and *Latins* were called *Amoibea Carmina*. He that spoke last was bound to answer in the same Number and Sort of Verse, and at the same Time speak quite the contrary, or rise upon what the other had said. 'Tis evident that *Horace* has observ'd both the one and the other of these Rules with great Delicacy.

2. *Nec quisquam potior.*] *Potior*, more happy, better received, as in Ode 15, Book 5.

Nec feret assidue potiori te dare noctes.

"He will not bear that you should spend whole Nights with a more happy Rival." In the same Manner *Tibullus*, *Eleg.* 6, Book 1.

At tu qui potior nunc es.

4. *Persarum vigui rege beatior.*] In the Time of *Horace* the *Persians* had Kings of their own, but they were subject to the King of the *Partians*; and properly speaking were a particular Kind of Governors, honoured with

HOR. Me nunc Thressia Chloe regit,
Dulces docta modos, & citharæ sciens:

10

Pro quâ non metuam mori,
Si parcent animæ fata superstiti.

LYD. Me torret face mutuâ
Thurini Calais filius Ornithi:

Pro quo bis patiar mori,
Si parcent puero fata superstiti.

15

HOR. Quid si prisca redit Venus,
Diductosque jugo cogit aheneo?

Si flava excutitur Chloe,
Rejectæque patet janua Lydiæ?

20

LYD. Quankum fidere pulchrior
Ille est, tu levior cortice, & improbo

Iracundior Adriâ:

Tecum vivere amen, tecum obeam libens.

O D E

O R D O.

HORATIUS.

Chloe Thressia nunc regit me, docta dulces modos et sciens citharæ: pro qua non metuam mori, si fata parcent animæ superstiti.

LYDIA.

Calais filius Ornithi Thurini torret me mutua face; pro quo patiar bis mori, si fata parcent puero superstiti.

HORATIUS.

Quid si prisca Venus redit, cogitque jugo aheneo nos diductos? Quid si flava Chloe excutitur, patetque janua Lydiæ rejectæ?

LYDIA.

Quankum ille est pulchrior fidere; tu es levior cortice, et iracundior Adriâ improbo; amem vivere tecum, libens obeam tecum.

N O T E S.

with the Title of Kings. It is not of them that Horace speaks here, but of the ancient Kings of Persia, as of Cyrus and Darius, who were call'd Kings of Kings; and it was a very ordinary Proverb, *happier than the King of Persia*; because no Kings had ever been richer and more powerful than they.

6. *Neque erat Lydia post Chloen.*] Lydia here outdoes Horace, he had said *gratus eram*, she says *arsisti*; he *nec quicquam potior*; she, *neque erat Lydia post Chloen*. One needs only compare these Expressions, to see that Lydia was very ill used.

6. *Post.*] The Use of these two Propositions *post* and *ante* merits our Notice; for the

Latins employed them very elegantly, to express Preference or Superiority, and the contrary. For Example, *Lydia post Chloen*, to signify that Chloe was preferred to Lydia. Salust expresses himself much after the same Manner in his History of Catiline: *Facundia Græcos, gloria belli Gallos ante Romanos fuisse.*

“ I acknowledge that the Greeks have surpassed the Romans in Eloquence, and that the Gauls have excell'd them in Valour.”

1. *Romanâ vigui clarior Iliâ.*] In Answer to what Horace had said, *Persarum vigui rege beatior*. “ I was happier than the King of the Persians.” Lydia says,

H. But now I'm * Chloe's Slave, who sings so sweetly, and plays so admirably on the Harp; for whom I would not refuse to die, if the Fates would spare her *precious* Life.

L. † Young Calais's Breast and mine glow with mutual Fires, for whom I would suffer Death twice, if the Fates would spare the ‡ charming Boy.

H. What if our first Love should *once more* return, and we be bound a second Time with || stronger Ties than ever? If fair Chloe should be cast off, ** and dear Lydie taken home again.

L. Tho' Calais is more beautiful than the Sun, and you lighter than Cork *itself*, and more passionate than the Adriatic Sea is stormy, yet with you I would chuse to live, with you I would chuse to die.

* Tbracian Chloe. † Calais the Son of Ornithus of Thurinum. ‡ The Boy alive.
|| A Brazen Yoke. ** And the Door be open to rejected Lydie.

O D E

N O T E S.

Romanū vigui clarior Ilia.

“ I lived in greater Glory than ever Roman Ilia did.”

In Reality the Felicity of the Persian Kings was greatly inferior to the Glory of Ilia, who had been the Wife of Mars, Mother of Romulus, and the Foundress of the Roman Empire. On this Account Horace calls her Roman.

14. *Thurini Calais filius Ornithi.*] It would at first Sight seem as if this Calais were different from Sybaria, of Ode 8. and Telephus of Ode 13. Book I. Yet if we examine the Matter attentively, there is pretty good Ground to think that Sybaris is the same who is here called Calais, and that the last is the proper Name, and the other a Patronymic. What very much favours this Conjecture is, that Sybaris and Thurinus signify the same Thing, this last being an Adjective derived from the Name of a City in the Extremity of Lucania, on the Gulf of Tarentum, and which was anciently called Sybaris.

18. *Diductosque jugo cogit abenco.*] There is some Difficulty in finding out the true

Meaning of these Words; for if Venus had formerly joined them by indissoluble Ties, it is evident that they would have still continued to love each other, and thus the Demand of Horace appears quite useless. This is what has made some People think that we ought to read *diductumque*. But upon examining the Words more closely, it appears that there is no Necessity to make any Alteration in the Reading, and that the real Meaning of Horace is this: If our former Love should “ revive, and Venus unites us by Ties more “ lasting than the first; would you still regret “ this, Calais, for whose Sake you say you “ would cheerfully suffer Death?” This Sense of the Words is confirmed by the Answer which Lydia herself returns to Horace, who does not simply say, “ If that were the “ Case I would live and die with you; but, “ I would live and die with you the most contented and happiest Creature in the World.” 'Tis the single Word *libens* which points out this beautiful Meaning, and discovers the Delicacy of Horace, and the Justness of his Expression.

O D E X.

Hitherto we have seen but a Fragment of one of those Songs which Lovers repeated at their Mistresses Gate, when they were refused Entrance. That Fragment is in the 25th Ode of the first Book. But here we have an entire Song, which Horace repeated at the Gate of Lyce; and what renders it the more precious and valuable is, that it is the only Latin one we have remaining of all Antiquity. We are not very much enriched by the Greek Antiquity; for all that remains entire of

A D LYCEN.

EXTREMUM Tanaim si biberes, Lyce,
 Sævo nupta viro, me tamen asperas
 Porrectum ante fores, objicere incolis
 Plorares Aquilonibus.
 Audis quo strepitu janua, quo nemus,
 Inter pulchra situm tecta remugiat
 Ventis? & positas ut glaciet nives
 Puro numine Jupiter?
 Ingratam Veneri pone superbiam;
 Ne currente retro funis eat rotâ.

5

10
Non

O R D O.

O Lyce, si nupta sævo viro biberes extremum Tanaim, tamen plorares objicere aquilonibus incolis me porrectum ante tuas asperas fores. Nonne audis quo strepitu janua, quo stre-

pitu nemus situm inter pulchra tecta remugiat ventis? et ut Jupiter glaciet nives positas numine puro?

Pone superbiam ingratam Veneri; ne funis

N O T E S.

1. *Extremum Tanaim.*] This is to express the remotest Part of the *Tanais*, that Part of it which was at the greatest Distance from *Rome*, and of Consequence the Place of its Source. The *Tanais* empties itself into the *Palus Meotis*; but the Ancients were ignorant whence it derived its Origin. Some thought it was from Mount *Caucasus*, others from the *Riphean Mountains*; the Opinion which prevails most at present is, that it takes its Rise from a great Lake, and this was the Sentiment of *Herodotus*.

1. *Lyce.*] This was a *Tuscan Lady*; or at least the Daughter of a *Tuscan*, as appears by

Verse 12. 'Tis against the same *Lyce* that *Horace* writes the 13th Ode of the fourth Book.

2. *Sævo nupta viro.*] One would be apt to think at first Sight, that these three Words were contrary to the Intention of *Horace*; in as much as a Lady, who is married to a cruel and barbarous Husband, is ordinarily very much disposed to hearken to the Addresses of a Lover: But we must regard this Passage in quite another Light. *Horace* would have us to know that *Lyce's* Fear of a barbarous Husband, could not hinder her from being touched with Pity, and from lamenting

ODE X.

this Kind is, two in the Works of Theocritus, Idyll. 3. and 24. and one in Aristophanes. It is true that these two are sufficient to give a very clear Idea of this Custom, and make us sensible of the Beauty of these Songs, which were called *παυκλαυσίδυνα*, because they were sung before a Gate that was shut. It is worth while to take Notice, that in singing them they made use both of the Flute and the Voice.

TO LYCE.

IF you * lived, Lyce, at the Source of the Tanais, and were married to a cruel and barbarous Husband, you could not surely, without Weeping, see me lying at your Gate, exposed to the Severity of the North Winds. Don't you hear how your Gate creaks with the high Winds, how the Grove planted round your beautiful Villa rebellows the Sound? Don't you feel how the pure and serene Air congeals the Snow that covers the Earth? Lay aside therefore this Disdain so disagreeable to Venus, † lest you provoke that Goddess to punish you for your Obstinacy. Remember you was

* Drank at the Source.

† Lest the Cord go backward while the Wheel runs round.

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ing even in his Presence, to see him stretched before her Gate, during the severest Nights of the Winter.

3. *Porrectum ante fores.*] It is impossible but a great many of the Graces of Horace must be lost to those who are unacquainted with the Customs and Modes of Speaking in Use among the Greeks. For Example, in this Passage there is a Beauty which yields a real Pleasure, when once it comes to be known. There were two Ways of singing these Poems, the one to sing them while they lay stretched on the Ground, and the other to stretch themselves upon the Ground after they had done singing them. Horace here follows the first Custom, and Theocritus, Idyll. 3. the last; as does also Aristophanes. *Porrectus ante fores* therefore in Horace, is the same with the *πρὸς αὐτὴν κλισίᾳ* of Aristophanes and Theocritus, and

there is no Necessity for reading *proiectum*.

8. *Puro numine Jupiter.*] Jupiter is often taken for the Air, and in this Idea of him Horace should have writ *puro lumine*; but he preferred *Numine*, because of the Word *Jupiter*. For as *Jupiter* and the Air are synonymous Terms, so *Numen* and *Lumen* may be used as such likewise.

10. *Ne currente retro funis eat rotâ.*] Some are of Opinion that Horace here means those Kind of Wheels which the Ancients made use of, in order to enable their Vessels to overcome the Force of a Current, and that we ought to translate the Passage after this Manner: Lay aside therefore this Severity so disagreeable to Venus, lest if the Cord should break, you may come to be carried away by the Strength of the Current. But the Explication I have given of these Words is more agreeable to our Way of Speaking.

11. Non

Non te Penelopen difficilem procis
 Tyrrhenur genuit parens.
 O, quamvis neque te munera, nec preces,
 Nec tinctus violâ pallor amantium,
 Nec vir Pieriâ pellice faucius
 Curvat ; supplicibus tuis
 Parcas, nec rigidâ mollior esculo,
 Nec Mauris animo mitior anguibus.
 Non hoc semper erit liminis aut aquæ
 Cœlestis patiens latus.

15

20

O D E

O R D O.

eat retro rota currente. Tyrrhenus parens non genuit te Penelopen difficilem procis.

Quamvis O Lyce neque munera, nec preces curvant te ; nec pallor amantium tinctus violâ, nec faucius Pieria pellice curvat te ; et

hactenus fuisti nec mollior rigida esculo, nec mitior animo anguibus Mauris jam tandem parcas tuis supplicibus. Latus hoc non erit semper patiens liminis aut aquæ cœlestis.

N O T E S.

11. *Non te Penelopen.*] Horace does not here say to *Lyce*, that she was not a *Penelope* ; for besides that this would not be at all to speak like a Man of Gallantry, it would moreover be entirely contrary to what follows. But he tells her, that being sprung from *Tuscan* Parents, she was not born to be a *Penelope*. For the *Tuscans* were a voluptuous Set of People.

11. *Difficilem procis.*] The History of *Penelope* is well known. She frustrated all the Attempts of her Lovers, and maintained her Virtue and Chastity to the last, notwithstanding the Absence of her Husband.

14. *Nec tinctus viola pallor amantium.*]

For *Palenefs* is one great Mark of Love, whence *Ovid* says :

Palleat omnis amans, color est hic aptus amanti,

“ Every Lover should be pale, for this
 “ Colour suits Lovers exceeding well.”
Sappho has not been forgetful of this Circumstance, in the beautiful Draught she has given us of that Passion.

————— *χλωροτερη δὲ ποίᾳς*
 ————— *Εμμε*

14. *Viola.*

was born of Tuscan Parents not to be another Penelope, who was so very difficult of *Access* to her Lovers. O tho' neither the Presents nor Prayers, nor † Paleness of your Admirers, *no*, nor the *Affront* your Husband gave you in being struck with the Charms of a Pierian Wench, can move you to *Pity*; O thou who art not softer than a rigid *old* Oak, nor milder in Temper than Mauritanian Serpents, show a little more Favour to your Suitors. This * Body of mine can't always bear lying on your hard Threshold, nor being exposed to the Rain pouring down from Heaven upon it.

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K k

ODE

† Paleness dyed with a Violet.

* Side.

NOTES.

14. *Viola.*] Thus *Virgil*, *pallentes violas*, which *Servius* interprets, *amantium tinctus colore*.

15. *Nec vir Pieria pellice saucius.*] *Pieria* might possibly be the proper Name of the Courtesan with whom *Lyce's* Husband had fallen in Love; but 'tis more probable that *Pieria* is a Patronymick, to denote, that she was of *Pieria*, that is, of *Thrace* or *Macedonia*.

16. *Supplicibus tuis parcas.*] This Passage is not without some Difficulty; for as *Horace* had before said that this *Lyce* would not be influenced either by the Presents or Prayers of her Lovers, and that she seemed even insensible to the Affront her Husband offered her in preferring another's Charms, how comes he to say here, *supplicibus tuis parcas*? *Torrentius* is of Opinion, that by *preces* he understands simple Prayers and En-

treaties, and by *supplicibus* those Lovers who addressed her on their Knees; but this is far from being the true Sense. *Horace* would make *Lyce* sensible that although neither the Prayers nor Presents of her Lovers made any Impression on her Mind, and she still continued obstinate and inflexible, yet that out of Love to herself she ought to manage them with a little more Lenity and Gentleness, and not make them altogether desperate; that as for himself he would not be always of the Humor to pass the Night at her Gate, and expose himself to the Rigour of the Season.

19. *Non hoc semper erit liminis.*] What *Horace* here denounces against *Lyce* actually came to pass some Years after; for he wrote the 13th Ode of the fourth Book against her. From that it evidently appears that *Horace* could not have been very old when the present Ode was written.

2. *Amphione*

O D E XI.

The Subject of this Ode is common, but it must be acknowledged the Poet knew how to give it an Air of Grandeur by the Manner in which he has set it off. The bad Treatment he met with from Lyde was carried so far, that she would not so much as hear his Verses sung. He endeavours to vanquish her Obstinacy by this Poem, the Sublimity of which almost equals that of Pindar. It consists of two Parts; the first contains the Invo-

A D M E R C U R I U M.

MERCURI, (nam te docilis magistro
Movit Amphion lapides canendo)

Tuque testudo resonare septem

Callida nervis,

Nec loquax olim neque grata, nunc &

Divitum mensis & amica templis;

Dic modos, Lyde quibus obstinatas

Applicet aures:

Quæ, velut latis equa trima campis,

Ludit exultim, metuitque tangi,

Nuptiarum expers, & adhuc protervo

Cruda marito.

Tu potes tigres comitesque silvas

Ducere, & rivos celeres morari.

Cessit immanis tibi blandienti

Janitor aulæ

5

10

15

Cer-

O R D O.

O Mercuri, (nam docilis Amphion movit lapides canendo, te magistro) tuque testudo callida resonare septem nervis, olim nec loquax, neque grata, nunc amica & mensis divitum & templis; dic modos, quibus Lyde applicet obstinatas aures. Lyde quæ velut equa trima, ludit exultim in latis campis. metuitque tangi, expers nuptiarum et adhuc cruda protervo marito. Tu potes ducere tigres comitesque silvas, et morari celeres rivos. Cerberus Janitor immanis

N O T E S.

2. *Amphion.*] The Poet addressing himself to Mercury to assist him to soften the Insolence of Lyde, puts him very opportunely in mind of the Story of *Amphion*, who was instructed by that God in the Management of the Harp. This *Amphion* was the Son of Jupiter and *Antiope*, He understood so well to sweeten the savage and turbulent Disposition of Mankind by the Charms of Poetry and Music, that by his Persuasion they were prevailed with to build Cities, and establish themselves into Societies, governed by the same Laws. On this Foundation the Poets have feigned that the very Stones, moved by his

ODE XI.

cation, and the Praises of Mercury and the Harp: The other takes in the Song which Mercury dictates to Horace; this Song is nothing else but the Fable of the Danaides, which the Poet makes use of to put Lyde in Mind that Cruelty is punished even in Hell, and by this Means softens her Insolence.

TO MERCURY.

MERCURY, who by thy divine Precepts instructed the docile Amphion in the Secret of giving Motion to Stones by the Force of his Music; and thou, my Harp, that makest such a charming Sound with your seven Strings, thou that formerly had neither Harmony nor Agreeableness, but art now much in Request, both at the Tables of the Great, and in the Temples of the Gods, teach me such agreeable Airs, as may command the Attention of the obstinate Lyde, who, like a wild young Colt, frisks about the verdant Meads, having never experienced the Sweets of Love, and being as yet unfit for Marriage, shuns the Company of her Lovers. Thou canst tame the *most savage* Tigers, and make the very Woods and Forests to follow you, and thou canst suspend the Current of the most impetuous Rivers. *Even Cerberus, the frightful*
Porter

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his harmonious Accents, met together and ranged themselves in such a Manner as to form the Walls of *Thebes*, a City in *Beotia*.

13. *Tu potes Tigres.*] In the twelve following Lines, which are extremely beautiful, the Poet addresses his Harp only. After the Story of *Amphion* he brings in that of *Orpheus*, which is equally powerful to conquer the Obstinacy of *Lyde*. The one animated Rocks, the other rendered Tygers and the most savage Beasts tame and tractable, and both of them performed these Prodigies by the Charms of Musick and Poetry. *Orpheus*, whom *Horace* here speaks of without naming him, was of *Thrace*, and excelled equally in Poetry and Music. These Talents made him

be taken for the Son of *Apollo* and *Calliope*, one of the Muses, and were the Occasion of attributing to him all those Prodigies which are related of him.

15. *Cessit immanis tibi blandienti.*] He has said the same of *Bacchus*, Ode 19, Book II.

Te vidit infans Cerberus.

But *Horace* here speaks of the Story of *Orpheus's* Descent into Hell, and by the Exquisiteness of his Music so softning the hard-hearted *Pluto*, as to obtain from him his dear *Eurydice*, whom by his Impatience he soon lost again.

K k 2

17. *Furia's*

Cerberus ; quamvis furiale centum
Muniant angues caput ejus, atque
Spiritus teter, saniesque manet
Ore trilingui.

20

Quin & Ixion, Tityosque vultu
Risit invito : stetit urna paulum
Sicca, dum grato Danaï puellas
Carmine mulces.

Audiat Lyde scelus atque notas
Virginum pœnas, & inane lymphæ
Dolium fundo pereuntis imo,
Seraque fata,

25

Quæ manent culpas etiam sub Orco.
Impiæ, (nam quid potuere majus ?)
Impiæ sponfos potuere duro
Perdere ferro.

30

Una de multis, face nuptiali
Digna, perjurum fuit in parentem
Splendidè mendax, & in omne virgo
Nobilis ævum :

35

Surge

O R D O.

aulæ cessit tibi blandienti : quamvis centum angues muniant ejus caput furiale, atque teter spiritus saniesque manet ex ore trilingui. Quin et Ixion Tityosque risit vultu invito : urna stetit paulum sicca, dum mulces puellas Danaï grato carmine.

Lyde audiat scelus atque notas pœnas virgi-

N O T E S.

17. *Furiale.*] Commentators have not observed either the Beauty or Force of this Word. *Furiale* signifies here, *after the Manner of the Furies*. Florus uses the same Word, and in the same Sense, in the 12th Chapter of his first Book. *Fidenæ, quia parvis non erant ferro, ad terrorem movendum facibus armatæ, & discoloribus serpentem in modum vittis, furiali more processerant.* And Chap. 12. Book III. *Atqui hæc Cæsarem atque Pompeium furialibus in exitium Reipublicæ facibus armavit.*

21. *Ixion*] This Prince was the Son of *Pblegias*, King of the *Lapithæ*, a People of *Thessaly*. *Jupiter* took him into Heaven, where he would have ravished *Juno*; but *Jupiter* hearing of it, put a Cloud of the Shape of *Juno* in her Place, of which he begat the Centaurs. This is a true Image of the vain and empty Enjoyments of ambitious Men.

Jupiter afterwards cast him into Hell, where, as a Punishment of his Impiety, he was tied fast to a Wheel which perpetually turned round.

21. *Tityosque.*] See the Remark upon the fourth Ode of this Book, Verse 77.

22. *Risit.*] A certain Commentator is of Opinion that this Metaphor is by far too strong, and inconsistent even with Probability and Good-Sense. But there is Reason to think he has not thoroughly examined the Passage, nor understood what *Horace* intended to express by the Word *risit*. The Complaints and Lamentations of *Orpheus* might be so tender and affecting as to render these unhappy Wretches for some Time insensible of Torments, who might then discover in their Countenances those Marks of Attention and Joy, which are forward enough to shew themselves in those who are Lovers of Music, and

Porter of the infernal Palace, whose Head, like those of the Furies, is surrounded with an hundred Serpents, and from whose terrible Mouth flows a pestilential Steam, and *sometimes* Blood; was forced to submit to the Sweetness of thy Notes. Nay, Ixion and Tityos, notwithstanding their Torments, could not help discovering in their Countenances Marks of Pleasure and Joy, while they attended to thy Song. The Danaides also, ravish'd with its Sweetness, laid aside their Urns, which, for some Time, remain'd dry. Let Lyde observe the Crime and remarkable Punishment of these Virgins, who are condemn'd to fill a leaky Cask with Water, which runs out at Bottom as fast as they pour it in at Top. *Let her also know that* the Fates, tho' flow, have decreed to punish the Guilty even in Hell. Those impious Wretches, (for what greater Impiety could they possibly commit?) *I say*, those impious Wretches were so cruel as to plunge their Daggers into the Breasts of their *innocent* Bridegrooms. One only of all that numerous Race, who alone was worthy of the * Name of a Bride, gloriously deceiv'd her perjur'd Father, and thereby acquired immortal Honour. " Arise, " said

* Nuptial Torch.

N O T E S.

and have a Taste for mournful and passionate Airs; and it is upon these Marks of Joy, Tenderness and Pity, that *Horace* has with so much Propriety bestowed the Epithet of Laughter.

23. *Danai puellas.*] *Danaus*, the Son of *Belus*, and King of *Argos*, had fifty Daughters, which he wedded on the same Day to as many Sons of his Brother *Ægyptus*. See the Story at length, Book II. Ode 14. v. 18.

25. *Audiat Lyde.*] In the Beginning of his Song he repeats the Name of *Lyde*, to let her know that it was on her Account chiefly that he sung what *Mercury* and his Harp inspired.

26. *Quæ manent culpas.*] Interpreters have been in doubt whether *quæ* relates to *fata*, or if it ought to be joined to *Virgines*. But they might easily decide this Matter, did they but carefully examine the Ode. It can relate only to *fata*; the Invocation ends at this Verse, and the Song which *Horace* demands of *Mercury* and his Harp begins at *Impiæ*. These Transitions are very frequent.

33. *Impiæ.*] Besides that this Repetition is extremely beautiful, the Word is here taken in its proper Signification. *Impius* is said of one who is destitute of those Sentiments of Tenderness and Respect which we ought to have for our Prince, our Parents, our Friends, and our Country.

33. *Una de multis.*] *Hypermetra*. Some Authors relate that she was not the only one, but that *Bibrice* also sav'd her Husband.

35. *Splendide mendax.*] This is both a happy and noble Expression. It is known that *Danaus* had made his Daughters promise to slay their Husbands the first Night after their Marriage.

35. *Et in omne virgo.*] The Word *Virgo* is used here, as elsewhere, to signify a married Woman. But perhaps *Horace* introduces this Word here, to explain a very remarkable Circumstance in the History of *Hypermetra*, who spar'd her Husband *Lyncæus*, only because he had spar'd her, in not forcing her to break the Vow she had enter'd into, of preserving her Virginity.

37. *Surge.*

Surge, quæ dixit juveni marito,
 Surge, ne longus tibi somnus, unde
 Non times, detur: focerum & scelestas

Falle sorores;

40

Quæ, velut nactæ vitulos lænæ,
 Singulos (eheu) lacerant: ego illis
 Mollior nec te feriam, nec intra
 Claustra tenebo.

Me pater sævis oneret catenis,
 Quòd viro clemens misero peperci;
 Me vel extremos Numidarum in agros
 Classe releget.

45

I, pedes quò te rapiunt & auræ,
 Dum favet nox & Venus: I secundo
 Omine, & nostri memorem sepulcro
 Sculpe querelam.

50

O D E

O R D O.

marito, " Surge, surge, ne longus somnus de-
 " tur tibi, unde non times: falle focerum &
 " scelestas meas sorores; quæ (eheu!) lacerant
 " sponfos singulos velut lænæ nactæ vitulos;
 " ego mollior illis, nec feriam te, nec tenebo
 " te inter hæc clausura. Pater oneret me sæ-

" vis catenis, quod ego clemens peperci misero
 " viro; vel releget me classe in extremos agros
 " Numidarum. I quo pedes & auræ rapiunt
 " te, dum nox & Venus favet tibi: I, secundo
 " omine, et sculpe querelam memorem nostri se-
 " pulchro meo."

N O T E S.

37. Surge.] The following Verses to the | *permyne* to *Lynceus*. It is impossible to in-
 End of the Ode, contain the Speech of Hy- | clude in fewer Words, Sentiments more lively
 and

“ said she, to her young Husband, arise quickly, that you be not
 “ plung’d into an eternal Sleep by a Hand you least suspect: Fly
 “ from the Fury of my inhuman Father and cruel Sisters, who, now,
 “ alas, tear their Husbands to pieces as hungry Lionesses do young
 “ Heifers. But I, more merciful than they, will neither make the
 “ least Attempt on your Life, nor detain you here. Let my bar-
 “ barous Father load me with Chains, because I spared the Life of
 “ my unfortunate Husband: Let him banish me to the remotest
 “ Coasts of Numidia; yet do you go, *save yourself and fly*, † whe-
 “ ther by Land or Sea, while Venus and the Night favour your
 “ Retreat: Go under lucky Auspices, and forget not to engrave on
 “ my Tomb an ‡ Epitaph in Memory of your great Regret, and
 “ my sincere Affection.”

O D E

† *Where your Feet or the Winds carry you.*

‡ *A Complaint in Remembrance of me.*

N O T E S.

and tender. Our Poet excels in this Kind of Speeches, as we have formerly remarked. *Ovid*, in his fourteenth Epistle, writes much after the same Manner:

Surge, age, Belide, de tot modo fratribus
unus
Non tibi, ni properas, ista perennis erit.

But *Horace* knew how to give his Sentiments a more heroic and passionate Turn, to make them agree with the Lyric Stile.

45. *Me pater sevis.*] And this actually fell out as she had apprehended, for her Father shut her up in close Prison, as is related by *Apollodorus*; thus in *Ovid* she writes to *Lynceus* in the following Manner:

Clausula domo teneor, gravibusque coercita
vinclis.

Pausanias adds, that *Danaus* had even the Confidence to accuse her before the Judges, and endeavour to have her condemned.

1. *Mi-*

O D E XII.

Horace writes this to Neobule, to encourage her against the troublesome and peevish Humour of an Uncle, to advise her to take proper Measures to allay her Anxieties, and to justify her in the Love she bore to Hebrus, who

A D N E O B U L E N.

MISERARUM est, neque amanti dare ludum,
 Neque dulci mala vino lavere; aut ex-
 animari, metuentes patræ verbera linguæ.
 Tibi qualum Cythereæ puer ales,
 Tibi telas, operosæque Minervæ
 Studium aufert, Neobule, Liparæi nitor Hebri;
 Eques ipso melior Bellerophonte,
 Neque pugno, neque segni pede victus,
 Simul unctos Tiberinis humeros lavit in undis;

5

Catus

O R D O.

Est miserarum neque dare ludum amanti, neque lavere mala dulci vino, aut exanimari metuentes verbera patræ linguæ.

O Neobule, ales puer Cythereæ aufert tibi qualum; nitor Hebri Liparæi, aufert tibi telas

studiumque operosæ Minervæ; Hebri, inquam, qui est eques melior ipso Bellerophonte, victus neque pugno, neque segni pede, simul lavit unctos humeros in undis Tyberinis: Idem etiam catus jaculari cervos fugientes per apertum, agi-

N O T E S.

1. *Miserarum est.*] Horace has not invented this Expression. It is a common Phrase, a Way of speaking which took Place even in St. Jerome's Time, who mentions it as the Reproach of the Ladies of that Age; *Et quum viderint pallentem atque tristem miseram vocant.* "And when they see a Woman pale and disconsolate, i. e. modest and reserved, they call her miserable." This indeed has been the Language of every corrupt Age. Plato tells us it was a common Saying at Athens, that they who were regardless of sensual Pleasures, were unhappy, and unworthy to live.

1. *Neque amanti dare ludum.*] This is a Way of speaking somewhat remarkable, *dare ludum* instead of *indulgere*. *Obtemperare*, to abandon one's-self, to yield to. Plautus uses much the same Way of speaking in his *Ræceb. Act V. Sc. 10.*

Ego dare me ludum meo gnato institui, ut animo obsequium sumere possit. Æquum esse puto, sed nimis nolo desidiæ ei dare ludum.

"I will have some Indulgence for my Son,
 "it is reasonable that he should now and
 "then take a little Pleasure. But I will
 "not at all allow that he should abandon
 "himself to that Indolence and Sloth which
 "Love usually inspires."

In Titus Livius, Scipio calls Love *ludus ætatis*: *Si frui liceret ludo ætatis.* Lib. XXVI. 50.

3. *Patræ verbera linguæ.*] Among the Romans the Uncles had great Authority over their Nephews, and as it was but very rarely that they treated them with the Indulgence of a Parent, their cross and peevish Humour passed into a Proverb, in such a Manner, that

ODE XII.

was a young Gentleman of an exceeding graceful Appearance, and one who, at the same Time, excell'd greatly in all manly and warlike Exercises.

TO NEOBULE.

TIS only for the Unhappy to deny themselves the Pleasures of Love, to refuse to allay their Anxieties with Wine, and to live in continual Fear of the Lashes of a peevish Uncle's Tongue.

Neobule, *Cupid*, the wing'd Son of Cytherea, has made you throw aside your Basket and your Web: the Arts of the industrious Minerva are no longer agreeable to you since you was touched with the Beauty of young Hebrus, who is a better Horseman than Bellerophon *himself*, is always victorious in the public Exercises, and when he has anointed himself with Oil, shews his great Dexterity in swimming. How expert is he at rouzing, and then

NOTES.

that the Word *Uncle* came to signify a Censor, a rigorous Overseer. Thus *Horace* himself, Sat. 3. Book II.

——— *Ne sis patruus mihi* ———

“ Do not act the Part of a rigid Censor,
“ or behave like an Uncle to me.”

4. *Qualum.*] *Qualus* is a Basket, or Hamper, in which the Ladies kept their Spindles, &c.

5. *Tibi telas, operosæque Minervæ.*] *Horace* here tells us, that *Neobule* was incapable of applying her Mind any more to Work, on account of the Love she had for young *Hebrus*, *Sappho* addressing herself to her Mother, speaks in the same Strain. “ Dear Mother, I am not
“ capable any more to apply to Work; a
“ Youth has kindled in my Breast a Flame
“ that gradually consumes me.”

6. *Liparæi nitor Hebri.*] *Nitor Hebri*, the Beauty of *Hebrus*; for the beautiful *Hebrus*.

VOL. I.

Lipara, one of the *Æolian* Islands near *Sicily*.

7. *Equus ipso melior Bellerophonte.*] *Torrentius* has very well remarked, that this Way of Speaking, *Nitor Hebri equus melior Bellerophonte*, is without Example; and *M. le Fevre* has gone so far as to pronounce it vitious and inexcusable. For altho' the *Greeks* sometimes say, *Vis Herculis, Vis Priami*, for *Hercules* or *Priam*; yet they never took the Liberty to say, *Vis Herculis erat melior Imperator quàm Theseus*; and this is almost the same Thing, or rather somewhat more bold to say, *Nitor Hebri equus ipso melior Bellerophonte*. A famous Critick has endeavoured to amend this by transposing the Lines, but the Remedy is worse than the Disease; for *Horace*, in describing the Address of *Hebrus*, in the Exercises of the *Campus Martius*, follows the Order of the Exercises themselves; as they never threw themselves into the *Tiber*, but after Running, Wrestling, Mounting the Horse, or some such violent Exercise.

L 1

2. O Fons

Catus idem per apertum fugientes
 Agitato grege cervos jaculari, &
 Celer alto latitantem fruticeto excipere aprum.

10

O R D O.

tato grege, et celer excipere aprum latitantem alto fruticeto.

O D E XIII.

Those who have thoroughly examined the Turn and inimitable Simplicity of this Description which Horace gives us of the Fountain of Blandusia, have acknowledged that it is one of the prettiest of its Kind in the World. Great Poets have a Power of conferring Immortality on what they please, and raising in their Successors a Curiosity about Things, that, had it not been for them, would have been quite overlooked. As long as Horace's

AD FONTEM BLANDUSIÆ.

O Fons Blandusiæ, splendidior vitro,
 Dulci digne mero, non sine floribus,
 Cras donaberis hædo ;
 Cui frons turgida cornibus
 Primis, & Venerem & prælia destinat
 Frustrâ : nam gelidos inficiet tibi
 Rubro sanguine rivos
 Lascivi soboles gregis.
 Te flagrantis atrox hora Caniculæ
 Nescit tangere : tu frigus amabile

5

10
Fessis

O R D O.

O Fons Blandusiæ splendidior vitro, digne | boles lascivi gregis inficiet tibi gelidos rivos
 dulci mero, non sine floribus, cras donaberis | rubro suo sanguine.
 Hædo, cui frons turgida primis cornibus, de- | Atrox hora flagrantis Caniculæ nescit tan-
 sinat et Venerem et prælia frustra : nam so-

N O T E S.

1. Fons Blandusiæ.] Blandusia was properly a small Extent of Land in the Country of the Salines. This Fountain was situated at the Foot of Mount Lucrætilis, now Mount Libretti. It was ordinarily called Digentia.

2. Dulci digne mero, non sine floribus.] The Difficulty of this Passage is to know, if the Words non sine floribus, are to be con-

nected with mero, or if they relate to the following Verse. Cras donaberis hædo, non sine floribus. The first seems to be most natural and likely ; Horace hereby explains to us a very solemn Custom of the Ancients, which was, when they intended to make Libations, to fill the Cup entirely, and crown it with Flowers. Servius upon the first Book of the Æneid :

then wounding the Stags as they fly along the open Plain; nor does he want *either Activity or Courage* to surprize the furious wild Boar as he lies concealed in his Hold.

ODE XIII.

Reputation lasts, that is, as long as Poetry shall be had in Honour, the Memory of this Fountain shall remain; and it shall be named with those which the Description of Antiquity have rendered most famous. One Thing which serves very much to heighten the Value of this Ode, is, that it furnishes us with a very curious Example of the Sacrifices that were usually offered to Fountains.

To the Fountain of BLANDUSIA.

FOUNTAIN of Blandusia, clearer than Crystal, and who art so worthy to have Libations of sweet Wine made you in Cups adorned with Flowers; To-morrow I design to sacrifice a Kid to you, which being proud to feel its Horns already budding, minds only Love, and how to fight his Rivals, but in vain; for the falacious Animal shall dye your transparent Waters with its Vermilion Blood. The burning Heat of the Dog-star shall not affect you; and

NOTES.

Æneid: Antiqui coronabant pocula & sic libabant. "The Ancients crowned their Cups, and then made Libations." In like Manner *Virgil* himself, speaking of *Anchises*, who was preparing to make a Libation, says;

— *Magnam cratera corona
Induit, implevitque mero.*

"He crowned a great Vessel with Flowers, and filled it with Wine."

3. *Donaberis bædo.*] We have here the Description of a Sacrifice which *Horace* promised to make to this Fountain, that is, to the Divinity that presided here, and rendered that Spring sacred. In the third Book of *Ovid's Fasti*, *Numa* offers a Sacrifice to a Fountain, in a Manner that very much re-

sembles this here mentioned, excepting only that he sacrifices a Sheep, instead of which *Horace* here promises a Goat.

— *Fonti rex Numa mactat ovem, plena-
que
Odorati disponit pocula Bacchi.*

Plena pocula odorati Bacchi, here, can signify nothing else but *pocula floribus coronata, merum cum floribus*. The Passage of *Ovid* should therefore be translated thus: "King *Numa* sacrificed a Sheep to this Fountain, and ranged along the Borders of it, Cups full of Wine, crowned with Flowers." By this we come to understand a Custom which *Horace* does not make any Mention of; and that is, that after having sacrificed a Sheep or a Goat, and poured out a little

Fessis vomere tauris
 Præbes, & pecori vago.
 Fies nobilium tu quoque fontium,
 Me dicente cavis impositam ilicem
 Saxis, unde loquaces
 Lymphæ defiliunt tuæ.

15

O R D O.

gere te; tu præbes amabile frigus tauris fessis | cente ilicem impositam cavis saxis; unde lymphæ
 vomere, et pecori vago. | tuæ loquaces defiliunt.
 Tu quoque fies unus nobilium fontium, me di-

N O T E S.

Wine, to make Libations, they ranged along | that Fountain to come and drink of it.
 the Edges of the Fountain the Cups with the | 9. *Atrox hora Caniculæ.*] Nothing can ex-
 Wine that remained, to invite the God of | press more happily the insupportable Heat of

O D E XIV.

Augustus set out from Rome in the Month of June, and in the Year of the City 727, intending to make an Expedition against the British Isles. The Natives foreseeing the Storm that was ready to break upon them, intreated him by their Ambassadors to desist from his Purpose. The Prince suffered himself to be overcome by their Submission, and then turned his Arms against Spain. He defeated the Cantabrians and Austrians, and returned to Rome about 730, after an Absence of three Years. Horace in this

D E R E D I T U A U G U S T I.

HERCULIS ritu modo dictus, ô plebs,
 Morte venalem petiisse laurum
 Cæsar, Hispanâ repetit penates
 Victor ab orâ.
 Unico gaudens mulier marito
 Prodeat, justis operata Divis;

5

Et

O R D O.

O Plebs, Cæsar modò dictus petiisse laurum | petit Penates ab Hispanâ orâ.
 venalem morte, ritu Herculis, jam victor re- | Mulier gaudens unico Marito prodeat, ope-

N O T E S.

1. *Herculis ritu modo dictus, O plebs.*] | understood, than at first Sight they seem;
 These four first Verses are more difficult to be | for this Comparison of Augustus with Hercules

and when it is most sultry and scorching, you will always afford an agreeable Shade and refreshing Coolness to our wearied Oxen, and to the Cattle that feed in our Vallies. You shall be ranked among the most celebrated Fountains, when I have once sung the Groves that cover the hollow Rocks from whence your Waters flow with a sweet and agreeable Murmur.

NOTES.

the Dog-Star, which Horace elsewhere calls *æstuosa impotentia*. A late Commentator has taken the Liberty to substitute *aura* instead of *bora*. 'Tis an easy Matter to make his own Words militate against him: *Qui legunt aura non satis meminere textus Horatiani, variisque mundum temperat boris*.

13. *Fies nobilium.*] That is, *fies unus è numero nobilium fontium*. This Ellipsis is very

elegant, and agreeable to the Genius of Lyric Poetry.

15. *Undæ loquaces, lymphæ defiliunt tuæ.*] *Loquaces lymphæ*, murmuring Waters, that made an agreeable Noise, by Reason of their Fall from a higher to a lower Place. *Defiliæ* answers to the Greek Word *καταλλετα*, *deorsum cadit*, it falls downward.

ODE XIV.

Ode celebrates the Return of Augustus, as he had before done his Departure, in the Ode O Diva gratum. It would seem as if this Ode had been composed the very Day that the Prince made his Entry into Rome. The Poet, after having given a Description of the public Ceremonies of that Festivity, retires to his domestic Entertainment, that he may rejoice with his Friends; and declares he will enjoy himself with the utmost Tranquility.

On the Return of AUGUSTUS from Spain.

ROMANS, our august Prince, who we lately said was gone, like another Hercules, in quest of Laurels, which he could only obtain at the Price of his Blood, is this Day returned to his Palace from Spain crown'd with Victory. Let Livia, to whom her Husband only is dear, appear then, and, having sacrific'd to her domestic

NOTES.

is not barely an Effect of the Poet's Enthusiasm, but is drawn from some remarkable Resemblance in the Lives of these two Heroes. For Augustus falling dangerously ill in Spain some Months before his Return, gave Occasion to the People of Rome, who were very much alarm'd at this Sickness, to compare him to Hercules, and to say, that his Fortune was the

same with that Hero's, who by his Death only had obtain'd the Recompence and Honours due to his Virtue. It is upon this Account that he calls these Honours *laurum morte venalem*.

2. *Morte venalem.*] It is not till after Death, that great Men obtain the Recompence due to their Labours; the Envy inseparable

Et soror clari ducis, & decoræ

Supplice vittâ

Virginum matres, juvenumque nuper

Sospitum. vos ô pueri, & puellæ

10

Jam virum expertæ, malè ominatis

Parcite verbis.

Hic dies verè mihi festus atras

Eximet curas: ego nec tumultum,

Nec mori per vim metuam, tenente

15

Cæsare terras.

I pete unguentum, puer, & coronas,

Et cadum Marfi memorem duelli;

Spartacum si quâ potuit vagantem

Fallere testa.

20

Dic

O R D O.

rata justis divis; & soror clari ducis; et matres virginum juvenumque nuper sospitum decoræ supplice vittâ.

O pueri, & puellæ jam expertæ virum, parcite vos male ominatis verbis. Hic dies vere

festus mihi eximet atras curas: ego non metuam tumultum, nec mori per vim, Cæsare tenente terras.

I puer, pete unguentum, et coronas, et cadum memorem Marfi duelli: si quâ testa potuit

N O T E S.

parable from their high Station and exalted Merit, often hinders them from enjoying it while on Earth. The Word here used has been already explained in the first Remark, and I believe what is there said will make it sufficiently evident, that those who think we ought to read *Marte venalem*, have quite mistaken the Thought of *Horace*, and been insensible of the Beauty of the Expression.

5. *Unico gaudens mulier marito.*] If the Word *mulier* is supportable in this Ode, it is without doubt only as it introduces the Praise of the Chastity and Virtue of a Wife who lov'd her Husband only. 'Tis in this Manner that *Horace* here points out *Livia* without naming her. Although she was one of the most beautiful Women in the World, her Wisdom was yet far superior to her Beauty.

6. *Justis operata Divis.*] After having made those domestic Sacrifices, which it was her Duty to offer up before appearing in public. This Passage is very remarkable, and few Commentators have understood the true Meaning of it. The *Latins* made use of the Words *operari* and *facere* (as the *Greeks* of πεζ. iv) instead of *Sacrificare*. But the greatest Difficulty is to know what we are to understand by *justis Divis*. A learned Interpreter

is of Opinion that it signifies the Gods which have been acknowledg'd as such by common Consent; but *Torrentius* has clearly shewn that that Explication is by no means to be admitted; for *Horace* would never have been so imprudent as to tell *Livia*, that she must not sacrifice to strange Gods. By *justis* therefore we may understand, *just*, *equitable*, as the old Scholiast has very well observed. *Justis*, says he, *quia victoriam & reditum Cæsari merenti dederint.*

7. *Soror clari ducis.*] *Octavia*, the Sister of *Augustus*, was married first to *Catus Marcellus*, and afterwards to *Marc Antony*. By her first Husband she had *Marcus Marcellus*, and by *Antony* two Daughters, nam'd *Antonia*. *Octavia* at this Time had been about six Years the Widow of *Antony* her second Husband. We must take care not to confound this Princess with another of the same Name, who was also the Sister of *Augustus*, she being as well as this the Daughter of *Caius Octavius*, but by a former Wife, whose Name was *Ancharia*.

8. *Et decore supplice vittâ.*] After *Horace* had address'd *Livia* and *Octavia*, he next turns to the Ladies of Quality that were properly call'd Matrons, and advises them to follow

mestic Gods, *shew her Gratitude publickly*, accompanied by *Octavia*, the Sister of our renowned Conqueror, and the Roman Ladies with sacred Fillets round their Heads, whose Sons have escaped the Fury of the War. Ye young Men, and Ladies who have been lately married, beware of uttering any Thing that may obstruct our Joy. This Day, *which is truly a Day of rejoicing to me*, shall dispel all gloomy Cares. While Cæsar reigns, I neither fear
 * a civil nor a foreign War. Go, Boy, bring me Perfumes and Garlands, and *let me have a Bottle of that Wine that was casked in the Time of the Marſian War*, if there is ever a Cask that has
 escaped

* *A Tumult, nor to die by Force.*

N O T E S.

follow these two Princesses to the Proceſſion they were to make in Gratitude to the Gods for the Care they had taken of *Augustus*.

10. *Sospitum*] He here addreſſes himſelf to the Mothers of thoſe young Romans who had followed *Augustus* into Spain, and had eſcaped all the Dangers of that bloody War. *Marcus Lollius*, *Plotius Numida*, and *Julius Florus* were of that Number, not to mention *Marcellus* and *Tiberius*. This Campaign proved very unfortunate to a great many. Whence *Horace*, after having ſpoke of thoſe Families whoſe Children had eſcap'd the Dangers of that War, makes mention of thoſe who regretted the Loſſes they had ſuſtain'd by it. He requires of the Fiſt that they pay due Acknowledgments to the Gods, and prays the latter to ſmother for a Time their juſt Grievs, that they might give no Interruption to the Feſtivity.

10. *Vos O pueri, & puellæ*.] *Torrentius* tells us, that he cannot comprehend why *Horace* here joins the young Women newly married with the Boys; that it was more common and more reaſonable to join them with the young Girls, and that therefore there muſt be ſome Error in the Reading, which he thinks ought to be corrected in the following Manner:

——— *Vos pueri & puellæ &
 Jam virum expertæ.*

But this runs exceeding harſh. Perhaps *Horace* joins here the Ladies newly married with the young Boys, becauſe as they had neither the Age nor Authority of Mothers, they could not be join'd with *Livia* and *Octavia*. And he names them preferably to the Girls,

becauſe they had a greater Concern in that Feaſt, inasmuch as their Huſbands had returned in Safety with *Augustus*, or remained in the Army ſecure from all Danger.

11. *Male ominatis*.] Some Manuſcripts have *male nominatis*. The Senſe, even according to this Reading, is ſtill the ſame; for *male nominata verba*, is of the ſame Import with *verba infelicia*, *infausta*, unlucky Words, which the Greeks call'd *εὐκ οὐμασσε*.

12. *Parcite verbis*.] *Parcere verbis male ominatis* is precisely *ſavere linguis*. The Reader may conſult the Remark on the ſecond Verſe of the fiſt Ode of this ſame Book.

13. *Hic dies vere mihi feſtus*.] Of all the Feaſts that are celebrated in Honour of our Prince, thoſe only are truly ſuch, which are the Effect of our Love and Acknowledgment.

13. *Atras eximet curas*.] The Fears and Inquietudes with which they had been tormented during the Abſence and Indispoſition of *Augustus*; and the Anxieties which had been occaſioned by hearing that ſo many Enemies were up in Arms againſt him.

14. *Ego nec tumultum*.] By *tumultus* *Horace* properly underſtands the Civil Wars. One cannot better underſtand this Paſſage, than by the following one of Ode 15th, Book 4th.

*Custode rerum Cæsare, non furor
 Civilis, non vis eximet otium.*

Furor civilis is the ſame with what he here calls *tumultus*; and *vis*, in each of the Paſſages, ſignifies War with foreign Enemies.

18. *Marſi Duelli*.] *Marſi* for *Marſici*. *Horace* here ſpeaks of the War which was commonly called *Bellum Sociale*; the War
 with

Dic & argutæ properet Neæræ
Myrrheum nodo cohibere crinem :
Si per invisum mora janitorem
Fiet, abito.

Lenit albescens animos capillus
Litium & rixæ cupidos protervæ.
Non ego hoc ferrem calidus juventâ,
Consule Planco.

25

ODE

O R D O.

fallere Spartacum vagantem, et dic Neæræ argutæ, ut properet cohibere crinem myrrheum nodo: si mora fiet per invisum janitorem, abito. | *Albescens capillus lenit meos animos quondam cupidos litium et rixæ protervæ. Ego calidus juventâ, Planco Consule, non ferrem hoc.*

N O T E S.

with the Confederates; and Bellum Italicum, the War of Italy. He calls it the War with the *Marfi*, because it was begun by that People, who were headed by one *Popedius*. This War fell out about 26 Years before the Birth of *Horace*; and joining these 26 Years to the 42 Years of his Age, we shall find that this Wine was about 68 Years old when he made this Ode.

19. *Spartacum.*] Sixteen or seventeen Years after the War with the Confederates,

the Romans were obliged to sustain that of *Spartacus* born in *Thrace*, who putting himself at the Head of a small Number of Gladiators, and having increas'd his Party by a great many Slaves, who flock'd to him from all Quarters, ravag'd *Italy*. *Horace* could not better describe the Desolation he made, than in seeming to question whether so much as a single Vessel of Wine remained that had escaped from the Pillage of that Gladiator. But we ought not here to overlook the Address

escaped the Plunder of Spartacus. Desire also Nerea, who sings so charmingly, to make haste hither as soon as she has bound up her † Hair and perfumed it. If her surly Porter refuses you immediate Access, *make no Noise, but* § return. My Hairs begin now to grow grey thro' Age, which has quenched that Heat of Youth that some Time ago was ready to resent the least Affront; but in the Consulate of Plancus, when my Blood run warm, I would not have bore it.

† *Perfum'd Hair.*

§ *Go away.*

NOTES.

dress and Dexterity of *Horace*, who in simply making mention of old Wine, finds Means to give so strong a Representation of the Disorders occasioned by these two Wars, in order to make his Countrymen sensible of the great Difference between the Commotions which then prevailed, and the Tranquility which they enjoyed under the Management of *Augustus*.

21. *Argutæ Nereæ.*] This was apparently some Stranger, as we may easily collect from her Name. She was remarkable for her fine and clear Voice, for this is the Force of the Epithet *argutæ*, it signifying the same with *canoræ*.

22. *Myrrheum modo cobibere crinem,*] By *Myrrheus crinis* he means, Hair perfumed with Essence of Myrrh. *Virgil* says, *Crines myrrha madentes*, Hair perfumed with Myrrh. *Tibullus* uses much the same Expression in his fourth Elegy, *Myrrhea coma*.

28. *Consule Planco.*] *Horace* was born under the Consulship of *L. Manlius Torquatus*, about the Year of the City 688, and this *L. Munatius Plancus*, whom he mentions here, and who is the same with him to whom he addresses the seventh Ode of the first Book, was Consul in the Year of the City 711, so that *Horace* at this Time was not quite 23 Years of Age.

O D E XV.

This Ode is wholly satirical. Horace designed it against Chloris the Mother of Pholoe. It is impossible to determine the Time of its Compo-

IN CHLORIM.

U X O R pauperis Ibyci,
 Tandem nequitiae fige modum tuæ,
 Famosisque laboribus :
 Maturo propior define funeri
 Inter ludere virgines,
 Et stellis nebulam spargere candidis.
 Non, si quid Pholoen satis,
 Et te, Chlorig, decet : filia rectius
 Expugnat juvenum domos,
 Pulso Thyas uti concita tympano.
 Illam cogit amor Nothi
 Lascivæ similem ludere capreæ :
 Te lanæ prope nobilem
 Tonsæ Luceriam, non citharæ, decent ;

5

10

Nec

N O T E S.

Uxor pauperis Ibyci, tandem fige modum tuæ | decet te ; *filia tua rectius expugnat domos juve-*
nequitiae, famosisque laboribus ; Jam propior | num, uti Thyas concita tympano pulso. *Amor*
maturo funeri define ludere inter virgines, et | Nothi cogit illam ludere similem lascivæ capreæ.
spargere nebulam stellis candidis. | *Lanæ tonsæ prope nobilem Luceriam decent te*
O Chlorig, si quid satis decet Pholoen, non et |

N O T E S.

1. *Uxor pauperis Ibyci.*] Courtezans, when they began to grow old, that they might continue their infamous Commerce with the greater Impurity, ordinarily wedded themselves to such sordid Wretches as this Ibycus, who were not so properly their Husbands as their Slaves. *Pauperes eligunt,* (says St. Jerome) *ut nomen tantum virorum habere videantur, qui patienter rivales sustineant, si mustitaverint, ilico projiciendi.* Thus the very first Line of this Ode is as satyric as any thing can be imagined to be ; and Horace, in calling Chloris the Wife of the wretched Ibycus, gives

us an Idea of her Debaucheries, and points her out by her Profession.

8. *Filia rectius.*] As young Men often disguised themselves in the Night to go and visit the Courtezans, and to force open their Houses, if they refused them Entrance ; the Courtezans, on the other Hand, sometimes did the same, that they might be admitted into the Houses of the young Men ; and this I take it is what Horace means here, when he says, that Pholoe stormed the young Mens Houses. For it is impossible to find either good Sense or Justice in this Passage, if we

ex-

ODE XV.

sition. There is however pretty good Ground to think that it was wrote after the 33d of the first Book, and the 5th of the second.

TO CHLORIS.

CHLORIS, thou Wife of poor Ibycus, at length set Bounds to your Lewdness, and give over your infamous Intrigues: You are now fit only for the Grave, forbear then to dance in Company with young Ladies, and to mix with these bright Stars *so dark and black* a Cloud. Every Thing that becomes Pholoe, does not now, Chloris, become you. Your Daughter is fitter than you for forcing her Way into young Gentlemens * Chambers, like a Bacchanal, rouzed by the Sound of the Timbrel. The Love she has for Nothus makes her play like a wanton Kid: † But as for you, you are fit for nothing but the Spindle and Distaff; in such an advanced Age,

* Houses.

† The Wool clipp'd near noble Luceria becomes you.

NOTES

explain it figuratively. Bentley has confirmed this Explication by two Citations, which plainly prove that the Women sometimes went to that Excess, as to force the Gates of their Lovers, if they refused to open them. The first is from Seneca, who in the Preface to his fourth Book of Natural Questions says, *Crispus Passenus sæpe dicebat, adulationi nos opponere, non claudere ostium et quidem sic, quemadmodum amica solet quæ si impulit grata est, gratior si effregerit.* The other is from Plautus, *Mill. Glor. Act. 4. Sc. 6.* The Courtezan *Acrotelentium* says:

— — — Durare nequeo

Quin' eam intro. Mi. Occlusæ sunt fores.

Ac. Effringam. Mi. Sana non es.

10. *Pulso Tibias uti concita tympano.*] Anacreon describing a young Girl who disguised herself, says: "A young Lady who had the "finest Feet in the World, danced to the "Sound of the Guitar, and held in her

"Hand a Rod environed with verdant "Flowers." It is well known that the *Bacchantes* had ordinarily no other Arms but the *Tbyrsis*. Horace therefore compares *Pholoe* to one of the *Bacchantes*, because perhaps in some Masquerade she had appeared in the same Equipage with the young Lady described by Anacreon.

11. *Illam cogit amor Nethi.*] In Book first, Ode 33. and Book second, Ode 5. Horace speaks of this *Pholoe* as a young Girl, as yet unacquainted with the Force of Love with *Nothus*. This proves evidently that the Ode now before us was made after the two others.

13. *Te lanæ.*] Horace tells *Chloris* that she ought now to employ herself in Works of Labour and Industry, that being the ordinary Fate of Courtezans; when they grew old they were reduced to the Necessity of gaining a Livelihood by their Hands. *Tibullus* in the sixth Elegy of his first Book,

Nec flos purpureus rosæ,
Nec poti vetulam fæce tenus cadi.

15

O R D O.

vetulam, non vero citharæ, nec purpureus flos rosæ, nec cadi poti tenus fæce.

N O T E S.

*Nam quæ fida fuit nulli, post victa senectâ
Ducit inops tremula stamina torta manu.*

“ For she who during her Youth had
“ proved faithless to all her Lovers, being at

“ last overtaken with Old-Age, was reduced
“ to the Necessity of gaining a Living by her
“ Industry, and yet was incapable of avoid-
“ ing the severest Poverty.”

14. *Luceriam.*] *Luceria* was an ancient
and considerable City in *Daunian Apulia*. Its
Pastu-

O D E XVI.

This Ode is a Mixture of Satire and Morality. The first Part of the Ode is against Avarice, where Horace represents the Mischiefs that usually arise from Riches. But this does not seem to be his principal Design, he only seeks by that an Occasion to thank Mæcenas for the small

A D MÆCENATEM.

I N C L U S A M Danaen turris ahenea,
Robustæque fores, & vigilum canum
Tristes excubiæ munierant satis
Nocturnis ab adulteris :
Si non Acrisium virginis abditæ
Custodem pavidum Jupiter & Venus
Risissent : fore enim tutum iter & patens,
Converso in pretium Deo.

Aurum

O R D O.

*Turris ahenea, robustæque fores, et tristes | Venus non risissent Acrisium pavidum custodem
excubiæ vigilum canum satis munierant Danaen | virginis abditæ. sciebant enim iter fore tutum
inclusam ab nocturnis adulteris, si Jupiter, et | et patens Deo converso in pretium.*

N O T E S.

1. *Inclusam Danaen.*] *Acrisius* the last
King of *Argos* being warned by an Oracle
that he should be deprived of his Kingdom,
and put to Death by his Grandson, was re-
solved, if possible, to hinder his Daughter
Danae from having any Children, and by

that means prevent the Accomplishment of
what the Oracle had foretold. In order the
better to effect this, and cut her off from all
Commerce with Men, he ordered her to be
shut up in a strong Tower, into which no
Person could enter, all the Avenues whereof
were

Age, it does not become you to play on the Lute, to wear a Garland of Roses, or drink your Glass in turn & till you see the Bottle out.

& *To the Dregs of the Cask.*

N O T E S.

Pasturage was excellent. *Strabo* remarks, that the Wool that grew upon the Sheep of this Country, was much finer than that of *Tarentum*, though not altogether so white.

16. *Nec poti vetulam.*] There is no Reason to make any Alteration in these Words, for such as are of Opinion that we should read *sed poti*, have not entered into the Mean-

ing of *Horace*, who here speaks of those Debauches which Courtezans were usually guilty of, and of which we have an Example, Ode 36, Book first.

*Neu multi Damalis meri
Bassum Threicia vincat Amsthyde.*

O D E XVI.

Country Seat he was pleased to make him a Present of; and to let him know that he esteemed himself more happy in the Possession of that small Territory, than if he had bestowed upon him the Government of one of the most opulent Provinces.

T O MÆCENAS.

A Tower of Brass and * Iron Gates with surly Mastiffs before them continually upon the Watch, were surely Guard sufficient to keep Danae secure from her Midnight Gallants, had not Jupiter and Venus smiled at Acrisius the timorous Guardian of the secreted Virgin, well knowing that the Way would be plain and easy to a God changed into a Shower of Gold. Gold makes its Way thro' the

* Strong.

N O T E S.

were guarded with the greatest Care. But all these Precautions proved ineffectual. *Proteus*, Brother to *Acrisius*, in a short time found means of gaining Admittance into the Tower, and making his Addresses to *Danae*, who was not long in being prevailed with, but suffered voluntarily the Caresses of her Uncle, in Hopes of being delivered from the Tyranny of her Father. The Child that sprung from this Commerce was named *Perseus*, who after going through a great Variety of Adventures, at last punished the Cruelty of

Acrisius, and converted him into a Stone, by presenting to him the Head of *Medusa*; and because *Proteus* had corrupted the Keepers of the Tower with Gold, this gave Rise to the Fable that *Jupiter*, descending in the Form of a Shower of Gold, fell into *Danae's* Lap, and that *Perseus* was the Son of that God.

6. *Custodem pavidum.*] The Epithet *pavidus* here made use of, explains the whole History of *Acrisius*, and the Reason which induced him to shut up his Daughter, he was apprehensive of being slain by his Grandson.

7. *Ju-*

Aurum per medios ire satellites,
 Et perrumpere amat saxa, potentius 10
 Ictu fulmineo. concidit auguris
 Argivi domus, ob lucrum
 Demersa excidio. diffidit urbium
 Portas vir Macedo, & subruit æmulos
 Reges muneribus. munera navium 15
 Sævos illaqueant duces.
 Crescentem sequitur cura pecuniam,
 Majorumque fames. jure perhorruui
 Latè conspicuum tollere verticem,
 Mæcenas, equitum decus. 20
 Quanto quisque sibi plura negaverit,
 A Dîs plura feret. nil cupientium
Nudus

O R D O.

Aurum amat ire per medios satellites, et po-
tentius icu fulmineo, perrumpere saxa. Domus
Auguris Argivi, demersa excidio, concidit ob
lucrum. Vir Macedo diffidit portas urbium mu-
neribus, et subruit reges æmulos. Munera il-
laqueant sævos duces navium. Cura famesque
majorum sequitur crescentem pecuniam.
O Mæcenas decus Equitum, jure perhorruui
tollere meum verticem late conspicuum. Quanto
plura quisque negaverit sibi, tanto plura feret
à Diis.

N O T E S.

7. *Jupiter et Venus.*] The Contrast here is exceeding beautiful. On the one Side, *Acrisus* diffident, anxious, vigilant, takes what he thinks the most effectual Measures to prevent all Access to his Daughter; on the other Side, *Jupiter* and *Venus*, calm, serene, and sure of Success, smile at his fruitless Precautions.

8. *Converso in pretium Deo.*] *Horace* follows here the most common and ancient Opinion, that *Jupiter* changed himself into a Shower of Gold. Those who have been of Opinion that he only made a Shower of Gold to fall, to procure him a more ready Admission, and that he afterwards entered in the Form of a Man, have grounded their Belief upon a Passage of *Terence*, and an Explication of it by *Donatus*.

11. *Potentius icu fulmineo.*] *Horace* tells us, that Gold is more powerful than Thunder, and perhaps he might in this have a Regard to what Philosophers have written, that Thunder penetrates but a very small Way into the Earth, whereas Gold will level the loftiest Mountains. One may read upon this the Beginning of the 33d Book of *Pliny*.

12. *Concidit auguris Argivi domus.*] He here speaks of *Amphiaras*, who had espoused

Eriphile, the Sister of *Adrastus*, King of *Argos*. This *Amphiaras* was an excellent Soothsayer, and as he knew he must die if he should engage in the War of *Thebes*, he refused to follow *Adrastus* and *Polynices* thither, who used all the Endeavours they could to persuade him to it. *Polynices* thinking the most probable Way to accomplish his Design, would be to gain the Wife of *Amphiaras* by Presents, made an Attempt this Way, and met with Success. For she by her Persuasions prevailed with her Husband to go to the War, who was swallowed up the very first Day, together with his Chariot, by an Earthquake. *Alcmeon* his Son revenged his Death, by killing his Mother *Eriphile*, and he again was slain by his Uncles in Revenge of their Sister. In fine, his Brother *Amphilocheus* perished before *Thebes*. Thus *Horace* had good Reason to say, that the Avarice of one Woman proved the entire Ruin of that House.

13. *Diffidit urbium portas vir Macedo.*] *Philip*, the Son of *Amyntas*, and King of *Macedon*, was one of the greatest Captains of *Greece*. He learned the Art of War under the famous *Epaminondas*, and engaged in it afterwards with great Success against the *Phocenses*,

the Midst of Guards and Centinels, and more powerful than Thunder, breaks through the *hardest* Rocks. The Love of * Gold was the Occasion of all the Mischiefs that befel the House of the Augur *Amphiarus*. The † King of Macedon, by *Means of his Presents*, found an Entrance into the most impregnable Cities, and defeated the *most powerful* Monarchs his Rivals. Presents soften even the savage *Tempers of Commanders of Ships*. *Every Day's Experience demonstrates that* the ‡ Increase of Riches serves only to increase our Cares, and nourish our *Ambition and Avarice*. *It is for this Reason, dear Mæcenas, who art the Honour and Glory of the equestrian Order, that I have always dreaded* § the Consequences of Pomp and Grandeur. The more one || moderates his Desires, the greater *Riches* shall he obtain of ** Heaven. My great Ambition at

* Gain. † The Man. ‡ Care and a Desire of more follows increasing Money. § To lift my Head to be seen afar. || Denies to himself. ** The Gods.

N O T E S.

censés, the *Thracians, Peonians, Illyrians, Bæotians, and Athenians*. But he was no less remarkable for his Conquest by the Sword, than for the Success of his Negotiations, and carrying all before him by means of his Pensioners; of which he always maintained a great Number in the several States of *Greece*, and this is what gave Rise to the Expression which *Horace* here makes use of. The Oracle of *Apollo* had advised him to fight with Weapons of Gold, if he intended to prevail effectually over his Enemies; which Direction that politic Prince ever after made his Rule, and followed faithfully. Hence it was his usual Maxim, as related by *Cicero*, that no Fortress was impregnable in which there was an Entrance large enough to admit a Mule laden with Gold. *Philippus omnia Castella expugnari posse dicebat, in qua modo asellus onustus auro posset ascendere.*

15. *Munera navium.*] A learned Interpreter, in rendering this Passage, joins *munera* with *navium*, as if *Horace* had said that the Profits of the Vessels, that is, the Advantages arising from Trade and Commerce with foreign Countries, usually gain the Captains. Nothing can be more remote from the Intention of the Poet, who here finds fault with such Captains as had, in several Instances, been negligent of their Duty, because they had suffered themselves to be corrupted.

17. *Crescentem sequitur.*] Hitherto the Poet has proved, by Examples, drawn from ancient Fable and History, that Honour and

Fidelity are not Proof against the Charms of Gold. He adds here two other Evils which Riches usually Occasion; they augment our Anxieties, and encrease our Desires. *Majorum* in the following Verse relates to *bonorum*, which is understood; otherwise *Horace* ought either to have said *pecunias* in the preceding Verse, or *majoris* in this.

19. *Late conspicuum tollere verticem.*] *Horace* was not naturally inclined to aspire at high Things, altho' the Regard *Mæcenas* had for him, might easily have procured him the most considerable Advantages. He took a wiser Course, by imitating his illustrious Protector, who, although he might easily have attained the highest Dignities of the Republic, yet satisfied himself with the Rank of a Roman Knight.

20. *Mæcenas, equitum decus.*] *Horace* calls *Mæcenas* the Ornament and Glory of the Equestrian Order, on account of those great Qualifications which distinguished him from others, and because being the Favourite of *Augustus*, he was satisfied with that Honour, and made his Friends reap all the Advantage of it.

21. *Quanto quisque sibi.*] The latter Part of this Ode is not at all the least beautiful; it is properly an Explanation of that celebrated Maxim of *Epicurus* reported by *Seneca*, *Magnæ divitiæ sunt, lege naturæ, composita paupertas*. When one has wherewith to supply the necessary Wants and Exigencies of Life, other Things may easily be dispensed with; found

Nudus castra peto ; & transfuga divitum
Partes linquere gestio,

Contemtæ dominus splendidior rei,
Quàm si quidquid arat non piger Appulus
Occultare meis dicerer horreis,

25

Magnas inter opes inops.
Puræ rivus aquæ, silvæque jugerum
Paucorum, & segetis certa fides meæ,
Fulgentem imperio fertilis Africæ
Fallit, sorte beatior.

30

Quanquam nec Calabræ mella ferunt apes,
Nec Læstrygoniâ Bacchus in amphorâ
Languescit mihi, nec pingua Gallicis
Crescunt vellera pascuis ;

35

Importuna tamen pauperies abest :
Nec, si plura velim, tu dare deneges.
Contracto melius parva Cupidine
Vectigalia porrigam,

40

Quàm

O R D O.

Ego nudus peto castra cupientium nil ; et transfuga gestio linquere partes divitum, splendidior dominus rei contemtæ, quam si dicerer occultare meis horreis quidquid non piger Appulus arat, ego interim inops inter magnas opes, Rivus aquæ puræ, silvæque paucorum jugerum, et certa fides segetis meæ, fallit fulgentem imperio fertilis Africæ, ut sum beatior sorte quam ille quanquam nec Calabræ apes ferunt mella mihi, nec Bacchus languescit mihi in amphorâ Læstrygoniâ, nec vellera pingua crescunt mihi in Gallicis pascuis ; tamen importuna pauperies abest : nec, si velim plura, tu deneges dare. Melius porrigam parva mea vectigalia con-

N O T E S.

sound Reason allows of no other Demands, and every Thing we aim at beyond this, is only to gratify an inordinate Desire. *Sibi* therefore here stands for *cupiditati, avaritia*.

22. *Nil cupientium.*] Any one may easily discover, that *Horace*, by opposing them who moderate their Desires, *nil cupientium*, to the Rich *divitum*, gives in a very few Words a Stroke of Praise to *Mæcenæ*, and of Satire to those who made their Court to him. This Favourite of his Prince, this Dispenser of his Graces, contented himself through his whole Life with the Honour of being a *Roman Knight*, and employed all his Interest and Credit with *Augustus* to satisfy the Desires of the Great, and procure them the most honourable Offices and Employments. When the Poet tells us that he ranks himself among

those who moderate and restrain their Desires, he gives us to understand, that he follows the Example of *Mæcenæ*; and when he adds, that he quits the Part of the Rich, 'tis as much as if he had said, that he would not resemble those insatiable Courtiers, who, though already loaded with Honours and Preferments, yet do not cease to importune the Prince and his Minister, that they may obtain still more.

25. *Contemtæ dominus splendidior rei.*] I am surprized that this Passage hath appeared so difficult to Interpreters; *Horace* calls his small Possessions *res contemta*, not with regard to himself, that would be ridiculous to suppose; but in regard of others, who despised them, and did not envy him the Enjoyment of them.

26. *Quidquid arat non piger Appulus.*] *Appulie*

at present is to quit the Party of the Great, and to range myself among those who are at due Pains to restrain all immoderate Desires, more content and more rich in the Possession of a small Inheritance, for which I never solicited, than if I were to lay up in my Granaries all the Corn of Apulia collected by its industrious Inhabitants, and yet, like most Courtiers, be poor in the Midst of so great Plenty. The splendid Monarch of fertile Africa would have Difficulty to conceive, how, with a Fountain of clear Water, a Wood of a few Acres, and a small Field of Corn which always answers my Expectation, I should enjoy more real Happiness than he. Though I have no Calabrian Bees making Honey for me; no rich Formian Wines mellowing in my Casks; nor Flocks feeding in the fertile Plains of Gaul to enrich me with their Fleeces, yet am I preserved from the Inconveniencies of Poverty: And were I *not content with what at present I enjoy, but desirous of more, I know, Mæcenas, you would not deny it me.* But, moderating my Desires, I am able to pay my small Taxes with greater Ease than if reigning

NOTES.

Appulia was very fertile, and the *Appulians* a laborious Kind of People. Whence he elsewhere says of them, *Perusta solibus pernicis uxor Appuli.*

31. *Fulgentem imperio fertilis Africæ.*] This is a Way of Speaking us'd frequently among the Greeks, *fallit, λανθαν, later.* The rich and powerful Monarch of fertile Lybia can hardly conceive. The principal Difficulty of this Passage consists in these two Words, *forte beator.* But this Difficulty disappears, if you compare the Translation with the Order of Construction, which clears the Sentence of that Confusion *Dacier, Sanadon,* and most of the Commentators, have thrown it into.

34. *Nec Læstrygoniâ Bacchus in amphorâ.*] The *Læstrygons* were an ancient People of Sicily, who coming thence into Italy, settled themselves in Campania, and built the City *Formia*, which was also from them called *Læstrygonia*. By *Læstrygonia amphora* therefore, *Horace* means *Formian Wine*, which was the finest in Italy.

39. *Contracto melius, &c.*] A Man who has but small Possessions to draw his Subsistence from, and who is satisfy'd with them, without eagerly grasping after more, is more careful to improve them, and draw a greater Value from them in Proportion, than those

who possess large Estates, and are always seeking to acquire new ones. The one may be said to enjoy his small Revenue, because he knows how to set Bounds to his Desires; the other continually aims at more, and can never be satisfy'd.

40. *Vestigalia porrigam.*] Among the Romans there were two Kinds of Tribute; the one call'd properly *Tributum*: This was the Money paid by every Citizen according to his Abilities; and this Tribute was either ordinary or extraordinary. The last of these was called *temerarium tributum*, and was levied only in pressing Exigencies. The other Kind, which was call'd the uncertain Tribute, and *vestigal*, consisted of what they called *Portorium, Scriptura, and Decuma*. The *Portorium* was a Duty impos'd upon all Goods and Wares imported and exported. The *Scriptura* was a Tax laid upon Pastures and Cattle. The *Decuma* was the Quantity of Corn which the Farmers were obliged to pay to the Roman State, commonly the tenth Part of their Crop. But besides this which they properly term'd *frumentum Decumanum*, and which was farmed by the Publicans, hence called *Decumani*, there was the *frumentum emptum*, and *frumentum estimatum*, both taken up in the Provinces. The *frumentum emptum* was of two Sorts, either *decumanum*

Quàm si Mygdoniis regnum Halyattici
Campis continuum. multa petentibus
Defunt multa. bene est, cui Deus obtulit
Parcâ, quod satis est, manu.

O R D O.

traçto cupidine, quam si continuum regnum Halyattici Mygdoniis campis. Multa defunt petentibus multa. Bene est ei cui Deus obtulit, quod satis est, parcâ manu.

N O T E S.

Or imperatum; the former was another Tenth, paid upon Consideration of such a Sum as the Senate had determin'd to be the Price of it, who rated it so much a Bushel at their Pleasure. The *frumentum imperatum* was a Quan-

tity of Corn equally exacted of the Provincial Farmers after the two Tenths, at such a Price as the chief Magistrate pleased to give. *Frumentum æstimatum* was a Corn-Tax requir'd by the chief Magistrate of the Province

O D E XVII.

Horace writes this Ode to Ælius Lamia, to exhort him to sweeten and avoid the Rigour of the Season by a liberal Indulgence, which was the Course he himself always follow'd. The Ode is very simple, but at the

A D ÆLIUM LAMIAM.

ÆLI, vetusto nobilis ab Lamo,
(Quando & priores hinc Lamias ferunt
Denominatos, & nepotum
Per memores genus omne fastos)
Auctore ab illo ducis originem,
Qui Formiarum moenia dicitur

5

Prin-

O R D O.

Æli nobilis ab vetusto Lamo (quando et ferunt priores Lamias denominatos esse hinc, et) omne genus nepotum per memores fastos) ducis originem ab illo Auctore, qui princeps dicitur

N O T E S.

1. *Æli.*] This is the same Ælius Lamia of whom Mention is made in the 36th Ode of the first Book. The Ælii were divided into seven or eight Families, all Plebeian;

but very ancient and illustrious, on account of the great Offices they had borne. The Person here addressed to had commanded in the Army of Augustus against the Cantabrians, and was

reigning over both Lybia and Phrygia, *I were bound to pay a great Tribute.* Those who are desirous of *possessing* much, find their Wants still multiply upon them. Happy he to whom * God has given what is just sufficient *to pass thro' Life with Honour.*

* God has given with a sparing Hand.

NOTES.

vince for his private Use, and the Occasions of his Family. This was commonly compounded for in Money, and on that Account took its Name *ab æstimando*, from rating it such a Sum of Money. After *Augustus* had made a Division of the Provinces between himself and the People, the annual Taxes paid by the Provinces under the Emperor, were call'd *Stipendia*; and those which were gather'd in the People's Provinces, *Tributa*.

41. *Regnum Halyattici.*] By *Halyatticus*, *Horace* here means *Cræsus*, who was the Son

of *Allyattes*, and King of *Lydia* in *Asia Minor*, a great and powerful Kingdom. He was at last overcome by *Cyrus*, himself taken Captive, and his Kingdom made a Part of the *Persian Empire*.

43. *Obtulit.*] This Word expresses *Horace's* Meaning much better than *dedit*, which seems to imply Prayers and Importunities; whereas *obtulit* marks a Benefit granted without asking, which very much augments the Merit of it. *Horace* in this again makes his Court to *Mæcenæ*.

ODE XVII.

same Time very natural. 'Tis probable that Lamia was at this Time removed from the City to some one of his Country-seats. It is impossible to determine the precise Time of its Composition, but it seems to have been writ after the 26th and 36th of Book first.

TO ÆLIUS LAMIA.

ÆLIUS, illustrious Descendant of ancient *Lamus*, (for it appears by our Chronicles, that it is from him your Ancestors had this Name, which has descended to all their Posterity) from that Prince you derive your Origin, who having established at *Formia* the Seat of a great Empire, reign'd over those Countries bordering

NOTES.

was also one of the *Triumviri Monetales*, or Masters of the Mint, as appears from some antient Medals yet extant. From the Family of the *Ælii* sprung also that of the *Antinines*.

1. *Lamo.*] This *Lamus* was, according to some, the Son of *Neptune*, and King of the *Lestrigons* in *Latium*, who, as *Hesiquius* reports, gave his Name to that Country,

5. *Auctore ab illo ducis originem.*] *Heinsius* was the first who corrected this Passage, by reading *ducit* instead of *ducis*. And *Bentley* is the first who said that *genus* is not an Accusative, but the Nominative with which *ducit* agrees; and that the Parenthesis ought to be continued to *Late Tyrannus*. This Remark of *Bentley* is very ingenious, and does him a great deal of Honour. However, *ducis* is

Princeps, & innantem Maricæ
 Littoribus tenuisse Lirin
 Latè tyrannus. cras foliis nemus
 Multis, & algâ littus inutili
 Demissa tempestas ab Euro
 Sternet; aquæ nisi fallit augur
 Annosa cornix. dum potes, aridum
 Compone lignum: cras genium mero
 Curabis, & porco bimestri,
 Cum famulis operum solutis.

10

15

O D E

O R D O.

tenuisse mœnia Formiarum, & late tyrannus
 tenuisse Lirin innantem littoribus Maricæ.
 Tempestas demissa ab Euro cras sternet nemus
 multis foliis et littus algâ inutili; nisi annosa

cornix augur aquæ fallit me. Compone igitur
 aridum lignum, dum potes: cras, curabis ge-
 nium mero et porco bimestri, cum famulis solu-
 tis operum.

N O T E S.

continued here, and consequently the Paren-
 thesis as formerly, the Sense being the same.

6. *Qui Formiarum mœnia dicitur.*] Horace
 here manifestly follows Homer, who calls *For-
 mia* the City of *Lamus*, giving us by this to
 understand, that *Lamus* had formerly reign'd
 there. *Strabo* seems to be of a contrary Opi-
 nion, when he says that it was built by the
Lacedemonians; but he only means it was re-
 built and re-peopled by the *Lacedemonians* a
 long Time after the *Læstrigons*, who chang'd
 its Name of *Læstrigonia* into that of *Formia*.

7. *Et innantem Maricæ littoribus tenuisse Li-*

rin. The *Liris* is a River, which descending
 from the *Appenines*, separates *Latium* from
Campania, and takes its Course towards *Min-
 turnæ*, a City at a small Distance from *For-
 mia*. After it passes by *Minturnæ*, it runs
 on to *Marica*. *Lamus* built a Mole in this
 Part of it, and by that Means render'd it na-
 vigable. This is the plain Meaning of this Pas-
 sage, which has not hitherto been explain'd.

7. *Maricæ.*] *Marica* was not far from the
 Mouth of the *Liris*, and here it was that
Marius was found conceal'd. It was also
 hard by a little Wood, which *Strabo* describes
 below

ing on the Liris which flows along the Shores of Marica. *I warn you, that unless the Crow, that always foretels the Approach of Rain, deceive me, To-morrow a violent Tempest, excited by a raging East-wind, shall strew the Earth with the Leaves of Trees, and cover the Sea-coast with Weeds. Make the best Use therefore of this Advice, and gather in your Wood while it is yet dry: To-morrow, surrounded with your Domestics, who can't then work, you may regale yourself with * a fine young Pig, and a Glass of good Wine.*

* *A Pig two Months old.*

N O T E S.

below *Minturnæ*. This Grove was worshipped by all the Country round about, and there is good ground to think that it was consecrated to *Circe*, who after her Death was called *Marica*.

12. *Aquæ nisi fallit Augur.*] The Crow presages Rain when it sings, or flies alone by the Edge of the Sea, or Banks of a River. Thus *Virgil*:

*Tum Cornix rauca pluviæ vocat improba
voce*

Et sola in sicca secum spatatur arena.

14. *Cras genium meo curabis.*] This Expression signifies no more than, you shall indulge yourself, you shall make merry, *Plau-*

tus speaking of a Miser, says very pleasantly in a contrary Sense, *Cum geniis suis belligerare*. The antient Mythology which made Gods of every Thing, deified in a Manner all Mankind from the very Moment of their Birth, by ascribing to every one a particular Genius. They were of Opinion that this God, which is nothing else but the Soul, was born and died with us, governed our Horoscope, and was different according to our Inclination and Tempers.

16. *Operum solutis.*] We ought not to conclude from this that the Day following was to be a Feast. *Horace* only means that the Badness of the Weather would hinder the People from applying themselves to Work.

ODE XVIII.

The Romans believed that the God Faunus passed from Arcadia into Italy the 13th of February, and that he did not return thither again till the 5th of December. They offered Sacrifices to him at his Departure, as well as on his Arrival. Horace being at his Country-Seat, composed this Hymn to be sung at the Feasts of December, which were particularly

AD FAUNUM.

FAUNE, Nympharum fugientum amator,

Per meos fines & aprica rura

Lenis incedas, abeasque parvis

Æquus alumnis :

Si tener pleno cadit hœdus anno ;

Larga nec defunt Veneris sodali

Vina crateræ : vetus ara multo

Fumat odore :

Ludit herbofo pecus omne campo,

Cùm tibi Nonæ redeunt Decembres :

Festus in pratis vocat otioso

Cum bove pagus :

Inter audaces lupo errat agnos :

Spargit agrestes tibi silva frondes :

Gaudet

O R D O.

Faune amator Nympharum fugientum incedas lenis per meos fines et aprica rura ; abeasque æquus parvis alumnis ; si tener hœdus cadit pleno anno, nec larga vina defunt crateræ sodali Veneris ; si vetus ara fumat multo odore. Cum Nonæ Decembres redeunt tibi, omne pecus ludit herbofo campo : festus pagus vocat in pratis cum otioso bove. Lupo errat inter agnos.

N O T E S.

1. *Faune.*] The same with *Pan*, we have already spoken of him, Book I.

1. *Nympharum fugientum amator.*] *Faunus* was a very amorous God, whence he hath been called *Inuus* and *Incubus*. The Ancients designed by this to express the Fruitfulness of the Earth.

2. *Et aprica rura.*] *Horace* calls his Dwelling-house among the *Sabines* *aprica*

rura, because it was open to the Rising and Setting Sun, and that the Mountains served as a Fence to it from the North and South.

3. *Lenis.*] *Theocritus* has represented the God *Pan* as a very passionate and wrathful Deity, *Idyl.* First. *Horace* here prays him to pass over his Lands with a Spirit of Meekness. It was always usual when a God left any Country, City, or House, to pray that he

ODE XVIII.

called Faunalia. It consists of two Parts: The First contains the Prayers of the Poet; the Second, the Blessings conferred by the God, and the publick Rejoicing of the People. There is nothing in it extraordinary, but the Whole is of an exquisite Taste, the Design well laid, and equally well executed, the Versification sweet and flowing, the Thoughts natural, the Images pleasant, and the Expression easy and elegant.

TO FAUNUS.

FAUNUS, who takest so great Pleasure to chase the Nymphs that fly from you, as I have never failed sacrificing a Kid to you at the End of every Year, nor spared offering large Quantities of Wine so friendly to Venus, and burning much Incense on your venerable Altar; *the Favour I beg is*, that you pass gently over my Fields, and *that your Retreat may prove no Way hurtful to my tender Flocks.* On the Nones of December, which are consecrated to you, our Cattle wanton on the verdant Plain, the Oxen enjoy Repose in the *flowery Meads*, and all the Village celebrates your Festival. The Lambs, *secure of your Protection*, wander without Fear through the Midst of the Wolves; the Forests drop their Leaves to strew the Way for you, and the Swains takes a Pleasure to

NOTES.

he would not depart in Anger, or leave behind him Marks of his Hatred and Displeasure in those Places which he forsook.

3. *Abeasque.*] In order rightly to understand this Ode, and especially the Passage now before us, we must call to mind that the Antients feigned, that a great Number of their Gods passed the Winter in one Place, and the Summer in another. *Faunus* was one of these; he came into *Italy* on the 13th of *February*, and returned to *Arcadia* the 5th of *December*, a Sacrifice was offered up to him upon his Arrival, and another at his Departure. It is easy to discern that this Fiction is founded upon a natural Reason, *viz.* that in *Italy*, the Earth begins to open in *February*, and shuts in *December*.

4. *Parvis æquus alumnis.*] It was com-

monly believed, that *Faunus* was the Cause of the Phantoms and Spectres which disturbed the Repose of Infants during the Night; and on this Foundation Interpreters have been of Opinion, that *Horace* here intreats *Faunus* to be favourable to the Children of his Domestics. Nothing could have been worse conceived than this; for by *alumnis*, *Horace* evidently understands the Young of his Flocks. They now more than ever stood in Need of the Protection of *Faunus*, on Account of the Approach of the Winter, which is always very dangerous.

6. *Veneris sodali.*] *Horace* calls the Cup *Sodalis Veneris*, the Companion of *Venus*, because there is a great Affinity between *Venus* and *Bacchus*, and that the one stands in Need of the Assistance of the other. *Horace* does not

Gaudet invisam pepulisse fossor
Ter pede terram

15

O R D O.

audaces agnos : silva spargit agrestes frondes tibi : fossor gaudet ter pepulisse invisam terram pede.

N O T E S.

not make use of this Expression as of an ordinary Epithet ; but he employs it by Design, as it could not but be pleasing to a God who was naturally very amorous.

10. *Nonæ Decembres.*] The Nones of December, that is, the Fifth of the Month. This Day was sacred to *Faunus*, and called *Faunalia*, a solemn Feast in Honour of him being

held on it.

13. *Inter audaces lupus errat agnos.*] This *audaces agnos* is inexpressibly beautiful, *Horace* designed to acquaint *Faunus*, that they had so great a Confidence in his Protection, that they ventured their Flocks amidst the Wolves, without Fear of their meeting with any Harm. One of the distinguishing Marks of

O D E XIX.

When Licinius Murena was chosen Augur, Telephus being in Company with Horace, would discourse of nothing but the ancient History of Greece ; but Horace interrupts him by singing this Ode, in which he tells him, that he ought rather to think of procuring some excellent Wine, and of giving Orders at whose House, and at what Hour they

A D T E L E P H U M.

QUANTUM distet ab Inachō
Codrus, pro patriâ non timidus mori,
Narras, & genus Æaci,
Et pugnata sacro bella sub Ilio :
Quo Chium pretio cadum
Mercemur, quis aquam temperet ignibus,
Quo præbente domum, & quotâ
Pelignis caream frigoribus, taces.

5

O R D O.

O Telephe, narras quantum Codrus, non timidus mori pro patria, distet ab Inacho, & narras genus Æaci, & bella pugnata sub sacro Ilio : taces autem quo pretio mercemur ca-

dum Chium, quis temperet aquam ignibus, quo præbente domum, & quotâ horâ caream frigore Pelignis.

N O T E S.

1. *Ab Inache Codrus.*] *Inachus* founded the Realm of *Argos* in the Year of the World 2093, about the Time of the Patriarch *Abraham* : and *Codrus*, who was the last King of *Athens*, devoted himself for the Service of his Country in the Year of the World 2882,

in the Time of *Saul*, and about a hundred Years after the *Trojan War*. It is easy to see from this Computation, that from *Inachus* to *Codrus* there is 783 Years, or thereabouts.

2. *Pro patria non timidus mori.*] *Codrus* was the Son of *Melanthus*, who was descended

to dance and beat the † Earth, which they esteem their greatest Enemy, as it creates them so much Fatigue and Labour.

† Hated Earth.

NOTES.

of the Power of any God, was to make the Lambs dwell in Safety with the Wolves. Hence the Prophet *Isaiab*, to denote the Power of the *Messiah*, and the Peace and Happiness which his Coming should introduce among Mankind, makes use of this Circumstance, *Habitabit lupus cum agno*, "The Wolf shall dwell with the Lamb." *Et lupus & agnus pascentur simul*: "And the Wolf and the Lamb shall feed together." 14. *Spargit agrestes tibi silva.*] In Italy the Trees began to drop their Leaves about the Month of December, and Horace manages that Circumstance with great Art, in representing the Woods themselves as touched with the Divinity of *Faunus*, and despoiling themselves of their Leaves, that they might strew the Way under his Feet.

ODE XIX.

should meet together to drink to the Health of the new Augur, and express the Joy for the Honour which had so lately been done to one of their best Friends. This is the true Subject of the Ode.

TO TELEPHUS.

TELEPHUS, you amuse yourself in enquiring what Space of Time interven'd betwixt Inachus and Codrus, who had the Courage to lay down his Life for his Country; you set before our View the whole Race of *Æacus*, and give us an Account of the Battles fought before the sacred Walls of Troy; but you do not inform us at what Rate we may purchase a Cask of Chian Wine; who will heat † the Bath for us; in whose House we shall meet together; and in what Manner we may guard ourselves from the present

† The Water with Fire.

NOTES.

ed from *Neleus* King of *Pylos*, and the first of that Race who had reign'd at *Athens* in place of *Thymetes*, the natural Son of *Demophoon* the Son of *Theseus*. In the Time of this *Codrus*, the *Athenians* were at War with the *Dorians*, and *Codrus* understanding that the Oracle had predicted that the *Dorians* could not conquer if they should slay the *Athenian* King, he disguised himself, and entering into the Enemies Camp, wounded one of the Soldiers, who having no Apprehension that he was the King of *Athens*, in Revenge slew him. Thus did *Codrus* nobly die for the Honour and Safety of his Country. 4. *Sacro sub Ilio.*] Some Interpreters have been of Opinion, that Horace calls *Ilion* sacred, instead of great, after the Manner of the *Hebrews*, who used to say a sacred Mountain, a Mountain of God, instead of a great Mountain, and also in Imitation of the *Greeks*, who have used the Word *ιερος* in the same Sense; but this does not seem very likely. There

Da Lunæ properè novæ,
 Da noctis mediæ. da, puer, auguris
 Murenæ: tribus aut novem
 Miscentur cyathis pocula commodis.
 Qui musas amat impares,
 Ternos ter cyathos attonitus petet
 Vates: tres prohibet supra
 Rixarum metuens tangere Gratia,
 Nudis juncta sororibus.
 Insanire juvat: cur Berecynthiæ
 Cessant flamina tibiæ?
 Cur pendet tacitâ fistula cum lyrâ
 Parcentes ego dexteras
 Odi: sparge rosas: audiat invidus
 Dementem strepitum Lycus,
 Et vicina seni non habilis Lyco.
 Spissâ te nitidum comâ,
 Puro te similem, Telephe, vespero,

10

15

20

25

Tem-

O R D O.

Puer da propere poculum novæ lunæ, da alterum mediæ Noctis et da tertium Auguris Murenæ: pocula miscentur tribus aut novem cyathis commodis. Vates qui amat musas impares attonitus petet ter ternos cyathos. Gratia juncta nudis sororibus metuens rixarum prohibet tangere supra tres.

Juvat me insanire: Cur flamina tibiæ Berecynthiæ cessant? Cur fistula pendet cum tacita lyra? Ego odi dexteras parcentes: Puer sparge rosas; invidus Lycus, et vicina nostra non habilis seni Lyco audiat nostrum dementem strepitum.

Telephe tempestiva Chloë petit te nitidum

N O T E S.

There is better Reason to think that *Horace* calls it *sacred* after *Homer*, because its Walls were built by the Gods, it was filled with a great Number of Temples, and many Sacrifices were daily offered up in it.

8. *Pelignis caream frigoribus.*] The *Peligni* were a People of *Italy*, whose Country was mountainous, and of Consequence exceeding cold. Hence *Horace* uses the Expression, *Pelignum frigus*.

9. *Da lunæ properè novæ.*] It would seem as if this Ode had been made at Table. *Horace* continues his Discourse, and without taking Notice of the Answer of *Telephus*, proposes a Drinking-bout, meaning, that they ought not any longer to defer the Celebration of that Feast. The Ode has that natural and easy Turn which Men of a polite Taste and Knowledge of the World usually give to all they say. *Da lunæ novæ, viz. poculum.* *Horace* drinks to the New-moon, because

without doubt *Murena* had been made Augur in the Time of it.

10. *Auguris Murenæ.*] The College of Augurs was instituted at *Rome* by *Numa*. It consisted at first of four Augurs, all Patrician. But this Honour being afterwards granted by the Plebeians, five others were added. At last *Sylla* encreasing their Number still farther, the College came to be made up of fifteen Augurs. They were in great Reputation and Authority, and their Function was look'd upon as one of the most important in the Commonwealth, because it was in their Power to render fruitless all the Resolutions and Designs of the Senate and People. There is therefore no Reason to wonder that *Horace* expresses so great Joy at the Election of his Friend *Murena* to this Office.

11. *Murenæ.*] This *Murena* was the Brother of *Proculus*, and Brother-in-Law of

present violent Cold. Come, Boy, give me a Glass that I may drink to the new Moon, a second to the Night, and a third to the Health of our new Augur Murena. Let every Man's Cup contain no more Glasses than nine, or fewer than three. The Poet who makes his Court to the Muses, will not at all hesitate in his Enthusiasm to drink a Cup containing nine Glasses to their Honour; but the Sister-Graces, fearful of Quarrels, will not allow their Favourites to exceed three. As for me, I am resolv'd to be merry To-day. How comes it we have no Phrygian Flutes? * Why don't some or other give us a Tune on that Harp and Flute that hang there? I can't bear to see any-body idle. Boy, strew the Room with Roses; let jealous Lycus and his Mistress, our Neighbour, who hates the Company of that old Dotard, burst with Spite to hear † how merry we are. We know, Telephus, that your long Hair, and

* Why does that Flute with the silent Harp hang there. † Our mad Noise.

N O T E S.

of Mæcenas. Probably he was advanc'd to the Dignity of Augur when Augustus was taken ill in Spain, about the End of the Year 729, or the Beginning of 730. Perhaps he might be rais'd to it by the Choice of Augustus. It is well known that such Strokes of Generosity were very common in this Prince. He made Plancus Censor, who had borne Arms against him, and saw without the least Chagrin one of his Enemies nominated to the Prætorship by a Senator, and he himself appointed Lucius Sestius to succeed him in the Consulship, altho' he had been one of the most zealous Partizans of Brutus.

13. *Qui musas amat impares.*] The Poets might drink nine Cups at a Time, because they follow'd the Number of the Muses, but those who design'd to follow the Graces must drink only three at a Time, because that was their Number. The Passage is exceeding beautiful, and it is easy to discover the whole Mystery of it. It also contains a very delicate Praise of Murena. In drinking either three or nine Cups to that Augur, they made their Court both to the Muses and the Graces, who had join'd in Concert to advance him, he being a Favourite of them both.

18. *Berecynthiæ tibiæ.*] The Berecynthian Flute is the same with the Phrygian, which

was employ'd in the Feasts of Cybele. Horace here demands the Phrygian Flute rather than any other, because it was more proper for these Occasions of Joy, in which Religion was somewhat concern'd, as this here, on account of Murena's being elected into the College of Augurs.

24. *Et vicina seni non babilis Lyco.*] There is no Mention made any where else of this Lycus; so that it is impossible to determine who he was. As for the other Person here mention'd, ancient Interpreters seem to think it was his Wife, but it is more probable that it was his Mistress, and the Sequel seems to confirm this Conjecture.

25. *Spissâ te nitidum comâ.*] These four last Verses arise from the Love which Lycus had to his Neighbour. But Horace does not connect them with what precedes; for besides that he ordinarily despised these Connections, such unforeseen Transitions are extremely graceful, especially in Songs made at Table, where there usually reigns a Gaiety and Sprightliness that cannot be confined to the exact Rules of Method, and a continued Train of Reasoning.

26. *Telephus.*] This is the same Telephus of whom Mention is made in the 13th Ode of the first Book, and the 11th of the fourth.

Tempeſtiva petit Chloe:
Me lentus Glyceræ torret amor meæ.

O R D O.

Spiffâ comâ, te ſimilem puræ veſpero: lentus amor meæ Glyceræ torret me.

N O T E S.

27. *Tempeſtiva petit Chloe.*] This is the | appears from the 23d Ode of the firſt Book,
ſame Chloe with whom Horace was in Love, as | whence Horace alſo calls her *Tempeſtiva*,

O D E XX.

*The Beauty of this Ode conſiſts in the Juſtneſs of the Expreſſion, and in
the natural Image Horace gives in it of a Woman whoſe young Lover
was like to be taken away from her, and whom he compares to a Lioness*

A D PYRRHUM.

NON vides quanto moveas periclô,
Pyrrhe, Gætulæ catulos lænæ?

Dura poſt paulò fugies inaudax

Prælia raptor;

Cùm per obſtantes juvenum catervas

Ibit inſignem repetens Nearchum:

Grande certamen, tibi præda cedat

Major, an illi.

Interim dum tu celeres ſagittas

Promis, hæc dentes acuit timendos:

Arbiter pugnæ poſuiſſe nudo

Sub pede palmam

Fertur, & leni recreare vento

Sparsum odoratis humerum capillis:

Qualis aut Nireus fuit, aut aquosâ

Raptus ab Idâ.

O R D O.

Pyrrhe, non vides quanto periculo moveas catulos Gætulæ lænæ? Tu inaudax raptor paulo poſt fugies dura prælia, cum illa repetens inſignem Nearchum ibit per obſtantes catervas juvenum: Grande certamen virum major præda cedat tibi; an illi.

Interim, dum tu promiſ celeres ſagittas, hæc acuit dentes timendos: Arbiter pugnæ fertur poſuiſſe palmam ſub nudo pede, et recreare leni vento humerum ſparsum capillis odoratis: qualis aut Nireus fuit, aut Ganymedes, raptus ab Idâ aquosâ.

N O T E S.

1. *Non vides quanto moveas periculo.*] Ho- ſible of the Danger you expoſe yourſelf to, by
ſe begins by an Allegory: You are not ſen- tearing from a Lioness her Young. And im-
mediately

and surpassing Beauty, which shines with greater Brightness than the Stars in the Night, have touched the Heart of young Chloe; as for me, I burn, *I own*, with the Love which I still retain for Glyceræ.

N O T E S.

by which we may conclude, that that Ode | 28. *Glyceræ*.] This is the same *Glyceræ* was composed but a little Time before this. | with whom *Tibullus* was in Love.

O D E XX.

who had lost her Young. It is not easy to determine the Time when it was made, but there is a great deal of Reason to think that he was not very much advanced in Years.

T O P Y R R H U S.

PYRRHUS, don't you see that you expose yourself to as much Danger, by taking away young *Nearchus* from his Mistress, as you would by robbing a Lioness of her Whelps? In a little Time, like a cowardly Ravisher, you'll decline the Engagement, when you see her pressing through Crowds of Youths in quest of her pretty *Nearchus*. But while you are preparing your nimble Arrows, and she is * collecting all her Strength, *Nearchus*, the Judge of the Combat, *indifferent which of you came off Conqueror*, is said to have put under his naked Foot the Palm which he had in his Hand, and refreshed in the fanning Wind his Shoulders, that were adorned with his perfumed Locks, *when he appeared not inferior in Beauty even to Nireus, or Ganymede, whom Jupiter carried off from Mount Ida that abounds with Springs.*

* *Whetting her terrible Teeth.*

N O T E S.

mediately afterwards passes to the Story itself, and speaks of the Lady who passes through the Crowd of her Lovers to run after the beautiful *Nearchus*.

5. *Cum per obstantes juvenum catervas.*] When *Horace* says that his Lady shall run after her *Nearchus* through Crowds of young Men that shall oppose her Course, he would have us to understand that she would neglect all her other Lovers for the Sake of *Nearchus* alone. This Sense appears to me incomparably more beautiful than what the Generality of Interpreters have put upon it.

7. *Tibi præda cedat major, an illi.*] There is not perhaps in all *Horace* a Passage more dif-

ficult than this for the Expression. It is certain that very few have seen the Beauty and Delicacy of it. *Horace* says, *tibine præda major cedat an illi*, for *tibine potius præda cedat an illi*. *Tune potius prædam adipiscare*, &c. Instead of putting the Comparative Adverbs *magis* or *potius*, he has made use of the Comparative *major*, which he makes the Adjective of *præda*. This is an exceeding happy Turn.

10. *Hæc dentes acuit timendos.*] Through the whole of the Ode *Horace* presents this Woman under the Image of a Lioness; 'tis for this Reason that he speaks of her Teeth.

O D E XXI.

Messala was included in the Proscription made in the first Year of the Triumvirate, that is, in the Year of the City 711, but the Triumvirs dreading his Courage, erased his Name out of the List of the Proscribed. After the Defeat of Brutus and Cassius, the Troops that remained of their Party, demanded the young Messala for their General. He refused the Command, and joined himself to Octavius, who immediately created him Augur, and Lieutenant to Agrippa in the War against Pompey. In fine, he was Colleague with Octavius in the Consulship in the Year 723, and this is the Quality he was in at the Battle of Actium. Horace was acquainted with Messala from the Time they had been both

A D AMPHORAM.

O Nata mecum consule Manlio,
 Seu tu querelas, sive geris jocos,
 Seu rixam, & insanos amores,
 Seu facilem, pia testa, somnum :
 Quocunque lectum nomine Massicum
 Servas, moveri digna bono die ;
 Descende, Corvino jubente
 Promere languidiora vina.
 Non ille, quanquam Socraticis madet
 Sermonibus, te negliget horridus.

5

10

Narratur

O R D O.

O pia testa, nata mecum Consule Manlio | digna moveri bono die, descende, Corvino jubente, promere vina languidiora. Ille, quamquam madet Socraticis sermonibus, non horridus
 seu tu geris querelas, sive jocos, seu rixam et |
 insanos amores, seu facilem somnum : quocun- |
 que nomine servas lectum vinum Massicum, |

N O T E S.

1. *Nata.*] For *impleta*, to denote that the Wine it contained was put into it during that Consulate.

2. *Seu tu Querelas, &c.*] The different Effects which are here ascribed to Wine, arise from the different Temperament and Constitution of them who drink it.

5. *Quocunque lectum nomine.*] In order to determine the true Meaning of this Passage, which has produced such a Variety of Con-

jectures, it will be sufficient to give a bare Explication of the Terms. *Massicum lectum* signifies the finest Massic Wine. *Nomen* amongst the best Writers is often taken for the Reason, the Cause, the Effect, as it could be an easy Matter to prove. Horace therefore, after having in the preceding Lines spoken in general of the good and bad Effects of Wine, prays his Cask in this to produce nothing but what was good. This is the Meaning

ODE XXI.

together in the Army of Brutus and Cassius, and upon his Return to Rome, was desirous to renew an Acquaintance which might be so advantageous to him, Messala telling Horace one Day, that he intended to sup with him, Horace, to shew how sensible he was of the Honour done him, wrote this Ode, in which, by a poetical and ingenious Fiction, he desires his Cask to furnish him with the most excellent Wine, that he might entertain handsomely a Person of such Consequence. The Effects of this Liquor are described in a very taking and agreeable Manner, the Versification is extremely fine, and the Expressions chosen with a Justness and Propriety of Taste, that discovers the Excellency of Horace's Genius.

To his CASK.

DEAR Cask, who wast * filled under the Consulship of Manlius, the same Year I was born, whether you are pregnant with Sadnefs or Joy, Quarrels, and the most furious Transports of Love, or soft and sweet Repose; on whatever Account it is that you preserve, this choice Massic Wine, you must be broached on this joyful Day; come then, since Corvinus commands, let us taste of your most exquisite Liquor. Although he hath drunk in the Philosophy of Socrates, yet he is no Enemy to thee. † Cato, that rigid Censor, often

* Born with me. Manlius being Consul.

† Even ancient Cato's Virtus is said to have been often warmed with Wine.

NOTES.

ing of the Epithet *lectum*; and what farther confirms it, is these Words in the following Verse, *moveri digna bono die*. A Bottle of Massic Wine chosen from among the Best, is proper to appear on a Day of Rejoicing.

7. *Descende.*] The Romans had their Wine-CeHars at the Tops of their Houses, that their Wines might ripen sooner by the Smoak.

9. *Quamquam Socraticis madet sermonibus.*] *Socratici Sermones*, the Philosophy of Socrates the Academic Philosopher. This was that Philosophy which served most to open the Mind, and form the Judgment. On this Account Horace has elsewhere put it for the Basis and Foundation of good Sense and Rea-

son. *Messala Corvinus* was not only an eloquent Pleader, but also a thorough Master of this Philosophy.

9. *Madet.*] For Knowledge and Wisdom are considered as Rivers which water the Mind, and render it fruitful. The Ancients have often employed the Word *Madere* in this Sense. But it is here more happily used than any where, because he speaks of Drinking.

10. *Horridus.*] Those Sciences which require profound Study, usually inspire with a distant and forbidding Air. *Epicurus* was the only Person among the Ancients, who had the Secret to refine and humanize philosophic Virtue. I say, *Epicurus*, and not *Epicureans* in general, the greatest Part of whom degenerated

Narratur & prisci Catonis
 Sæpe mero caluisse virtus.
 Tu lene tormentum ingenio admoves
 Plerumque duro : tu sapientium
 Curas & arcanum jocofo
 Consilium retegis Lyæo :
 Tu spem reducis mentibus anxiiis,
 Viresque ; & addis cornua pauperi,
 Post te neque iratos trementi.
 Regum apices, neque militum arma.
 Te Liber, & si læta aderit, Venus,
 Segnesque nodum solvere Gratiaë,
 Vivæque producent lucernæ,
 Dum rediens fugat astra Phœbus.

15

20

O R D O.

negliget te. Virtus prisci Catonis narratur et sæpe caluisse mero.

Tu plerumque admoves lene tormentum ingenio duro : tu retegis curas et arcanum consilium sapientium jocofo Lyæo : tu reducis spem viresque mentibus anxiiis, et addis cornua pauperi, post

te neque trementi iratos apices Regum, neque arma militum.

Liber, et Venus si læta, aderit, Gratiaque segnes solvere nodum, vivæque lucernæ producent te dum Phœbus rediens fugat astra.

N O T E S.

nerated very much from the Precepts of their Master.

II. *Narratur et prisci Catonis.*] Some think this is meant of Cato of Utica, because it

O D E

often warmed *and excited* his Virtue by Wine. You *know how to* tame the most intractable Disposition by an agreeable Violence; you alone have the Art to make our wise *and grave* Senators discover their Anxieties, and reveal their most secret Thoughts after a cheerful Glass: You restore Hope and Life to the most disconsolate Soul, give Courage to the Poor, who, after your Favours, are not afraid either of the formidable Power of Kings, or of their Guards. Dear Cask, may Bacchus, and Venus, provided she be in good Humour, together with the Graces, those inseparable Sisters, prolong our Pleasures at the Light of these Flambeaux, until Phœbus return and make the Stars disappear.

N O T E S.

it is reported of him, that he often spent the Evening in Drinking; but it is not probable, that in that Case *Horace* would have used the Word *Narratur*, because he himself might have been an Evidence of that, *Horace* being twenty Years old when *Cato* of *Utica* slew himself. It is yet less likely that he would have employed the Word *Priscus*. Assuredly *Horace* designed *Cato* the Censor, who was called *Priscus* before he obtained the Name of *Cato*. For although he was the most sober Man of his Time, and drank nothing but Water at the Wars, and at home the same Wine with his Slaves, yet toward the End

of his Days, especially when he was in the Country, he loved to be merry in the Company of his Friends, who were frequently invited to sup, and pass the Evening with him.

13. *Tormentum ingenio admove.*] This Expression, *admove* *tormentum*, is of the same Import with *adbibere vinum*, used by him in another Place, and is a Metaphor taken from War, when they advanced all the Batteries and all the Machines to give an Assault.

21. *Si læta Venus.*] *Horace* invites *Venus*, provided she come in good Humour; for she often occasions Quarrels.

O D E XXII.

This whole Ode has the Air of a Thanksgiving, which Horace offers to Diana, for the Assistance which one of his Mistresses had received from that Goddess, in some very pressing Necessity. The Verses are flowing.

I N D I A N A M.

MONTIUM custos nemorumque virgo,
 Quæ laborantes utero puellas
 Ter vocata audis, adimisque letho,
 Diva triformis ;
 Imminens villæ tua pinus esto,
 Quam per exactos ego lætus annos,
 Verris obliquum meditantis ictum
 Sanguine donem.

5

O D E

O R D O.

*O virgo custos montium nemorumque, Diva | nens villæ esto tua, quam ego, per exactos an-
 triformis, quæ ter vocata audis puellas labo- | nos lætus donem sanguine verris meditantis ic-
 vantes utero, adimisque eas letho : pinus immi- | tum obliquum.*

N O T E S.

1. *Montium custos nemorumque.*] The | be forgot that *custos* very often signifies an
 Woods, Mountains, and Rivers properly be- | Inhabitant.
 longed to *Diana*, whence *Horace* here calls | 3. *Quæ laborantes utero puellas.*] *Diana*
 her the Guardian of them. Yet it must not | among the Ancients presided over Women in
 Child-

O D E XXII.

and the Cadence remarkably fine; but the Time of its Composition is entirely unknown to us.

TO DIANA.

CHASTE *Diana*, Guardian of the Groves and Mountains, thou triple Divinity, who being invok'd under your three mysterious Names, givest Assistance to those that are in Labour, and preservest them from Death, I dedicate to you the lofty Pine that shades my Country-seat, and promise to sprinkle your Altar yearly with the Blood of a young Boar, who already whets his Tusks ready for an Engagement.

N O T E S.

Child-bed, under the Names of *Juno*, *Lactona*, *Ilithyia*, and *Genitalis*. This Fiction was designed to mark the powerful Influence of the Moon.

3. *Ter vocata*.] *Horace* mentions the Number three, either because that Number was mysterious, or on account of the principal Names under which the Women invok'd *Diana* in Child-bed, of which we shall speak more fully on the Secular Poem.

4. *Divæ triformis*.] *Diana* was call'd by the *Latins* *Triformis*, and by the *Greeks* τριμορφος, on Account of the three different Appearances of the Moon, the Encreasing, the

Full, and the Decreasing of the Moon.

5. *Imminens villæ tuæ pinus esto*.] *Horace*, without Question, took a great Pleasure in calling to mind the Favour he had received from *Diana*. This is evident from his consecrating to her a Tree which shaded his House, and which he might see from his Windows. The Pine was commonly made sacred to *Cybele* and *Isis*. *Horace* here consecrates it to *Diana*; for *Diana*, *Isis*, *Cybele*, *Venus*, *Ceres*, &c. are only different Names of the several Attributes of the same Divinity.

O D E XXIII.

Interpreters are generally of Opinion that Horace wrote this Ode to his Housekeeper in the Country, because she complained that she had not the Liberty of offering great and splendid Sacrifices. In order to remove this Discontent, he tells her that the most simple Sacrifices, when offer'd with

A D P H I D Y L E N.

CÆLO supinas si tuleris manus
 Nascente Lunâ rustica Phidyle :
 Si thure placâris & hornâ
 Fruge Lares, avidâque porcâ
 Nec pestilentem sentiet Africum
 Fecunda vitis, nec sterilem seges
 Rubiginem, aut dulces alumni
 Pomifero grave tempus anno.
 Nam, quæ nivali pascitur Algidus
 Devota, quercus inter & ilices,
 Aut crescit Albanis in herbis
 Victimâ, pontificum secures
 Cervice tinget : te nihil attinet
 Tentare multâ cæde bidentium,

Parvos

O R D O.

O rustica Phidyle, si tu, nascente lunâ, tuleris manus supinas cælo : si placaris Lares thure & bornâ fruge, avidâque porcâ ; nec fecunda vitis sentiet Africum pestilentem, nec seges sentiet sterilem rubiginem, aut dulces tui

alumni sentient tempus grave pomifero anno. Nam victimâ devota Diis, quæ pascitur in Algidus nivali inter quercus et ilices, aut quæ crescit in herbis Albanis tinget secures Pontificum cervice : Nihil attinet coronantem parvos

N O T E S.

1. *Cælo supinas si tuleris manus.*] This was the ordinary Gesture of those who prayed. If they addressed the heavenly Gods, they raised their Hands in such a Manner that the Palms were turn'd towards Heaven ; and this is the proper Signification of *manus supinas*. Virgil.

Multa Jovem manibus supplex orasse supinis.

Which is equivalent to what he says elsewhere, *duplices tendens ad sidera palmas*. The

Prophet David calls this *expandere manus*, *si expandimus manus nostras ad Deum alienum* ; and Tertullian, *expandere manus, expansis manibus orabas*, and *manus aperire*. Lucretius calls it *pandere palmas*. But when they addressed the Infernal Gods, the Palm of the Hand was turned towards the Earth, as if to avert an Evil.

7. *Rubiginem.*] Huetius ingeniously accounts for Blight or Mildew in Corn thus : The Drops of Dew, says he, being collected, are like so many convex Burning-Glasses, which,

O D E XXIII.

pure Hands and an upright Heart, are as effectual to bring down the Blessing of the Gods, as the most magnificent Sacrifices. This Conjecture, if not exactly the Truth, has at least a great Air of Probability, and serves to give a Light to the whole Piece.

TO PHIDYLE.

INDUSTRIOUS Phidyle, if at every New-moon you are not unmindful with uplifted Hands to make your Addresses to Heaven; if you offer up Incense, and of the Fruits of the Season, to your Household Gods, and sacrifice a Pig unto them, your fertile Vines shall not be destroy'd by the pernicious South-west Wind, nor shall your Crop be blasted, and the tender Offspring of your Flocks shall escape all the Dangers of the Autumn. The Victims that feed in the Forests of Mount Algidus, or those that are nourished in the Pasture-grounds of Alba are reserved for public Sacrifices* to be slain by the Priests. It does not at all belong to you to sollicit your

* *Shall stain the Axes of the Priests with the Blood of their Necks.*

N O T E S.

which, when heated by the Rays of the Sun, contract a caustic Quality, that burns the Grain, Fruits, Flowers or Leaves, on which they lie.

8. *Grave tempus.*] The Autumn is here called a dangerous Season, on account of the Maladies which usually reign'd during that Time, especially in the South Parts of Italy, where the great Summer-heats are succeeded by the South-wind, which is very moist and humid. Horace here uses *annus pomifer* for the Autumn, as he has used *annus hybernus* for the Winter, in the Ode, *Beatus ille*, &c.

9. *Algidus.*] Mount Algidus was so called *ab algore*, from the Coldness of the Air on the Top of it, occasioned by its Height.

12. *Pontificum secures.*] He means that such Victims as these were reserved for the public Sacrifices made by the Priests, which ought to be more magnificent than those offered by private Persons, who should always proportion their Expence to their Circum-

stances. Cato: *Per eosdem dies Lari famuli liari pro copia supplices.*

13. *Te nihil attinet tentare.*] Some Interpreters have taken this Passage as if Horace had said, that we ought to proportion the Sacrifices to the Greatness of the Gods, and that these domestic Gods being of a lower Rank, the Sacrifices offer'd to them ought to be so also. But this had been an impious Sentiment. Horace says to Phidyle, that it did not belong to her, who was an inconsiderable House-keeper, to offer up Victims that were reserv'd for the Axes of the Pontiffs, that is, that were destin'd for public Sacrifices: But that less splendid Offerings would be equally acceptable from her.

14. *Bidentium.*] Festus says, that *Bidens* signifies properly a Sheep that has two Teeth longer than the rest; and this is confirmed by Hyginus Julius, who writes, that the sacrifice called *Bidens*, should have eight Teeth, and that it ought to have two of these longer than

Parvos coronantem marino
 Rore Deos, fragilique myrto.
 Immunis aram si tetigit manus,
 Non sumtuosa blandior hostia
 Mollibit averfos Penates
 Farre pio, & saliente micâ.

15

20
 O D E

O R D O.

Deos rore marino fragilique myrto, tentare illos | sumtuosa non mollibit averfos Penates blandior
multa cæde bidentium. | farre pio et mica saliente.
Si manus tua immunis tetigit aram, hostia |

N O T E S.

than the rest, that thereby it may appear that it is already in an advanc'd Age. This Conjecture seems to me more probable than that mention'd by *Gellius*, who says, he had read in some Commentators upon the Right of the Priests, that they anciently used *bidennes* for *biennes*, and that in Process of Time the Word had been corrupted, and instead of *bidennes* they had taken *bidentes*. It is farther to be observ'd, that *bidens* was not confin'd only to Sheep, but was extended to all other Kinds of Beasts, and that it is in this last Sense *Horace* here uses it.

15. *Parvos Deos.*] This is said by an Opposition to what precedes. The Pontiffs sacrificed to the Tutelar Gods of *Rome*, of their Country, of the Empire, Victims that were nourish'd in the finest Pasture-grounds; as for you who sacrifice only to Deities of a lower Rank, to rural or domestic Gods who preside only over a small Country-seat, they are satisfy'd with your humble Offerings, if made with a pure and upright Heart.

15. *Coronantem marino rore.*] These Crowns were very much in Use in the Sacrifices offered to domestic Gods. They not only crown'd the Gods themselves, as we see it express'd here, but they who offer'd the Sa-

crifice of these Crowns, wherewith they also adorn'd the Baskets they made use of on these Occasions, *Tibullus*, Eleg. 10, Book I.

Hanc pura cum veste sequar Myrtoque Canistra

Vincta geram, myrto vinctus & ipse caput.

“ I will follow the Sacrifice in a Habit free from the least Stain; I will bring with me Baskets crown'd with Myrtle, wherewith I will also adorn my own Head.”

17. *Immunis aram si.*] This Passage has very much puzzled Interpreters. *Immunis* cannot signify *empty*, but *innocent, pure*; for how can those Hands be said to be empty that offer to the Gods Barley, Salt, &c. It was a Kind of Proverb, *Mola salsa litare quibus victima non est*. Those who cannot offer Victims, will not fail to obtain of the Gods what they desire, if they make them only an Offering of Barley mix'd with Salt; for there was no Person so poor but might afford this, which they call'd properly *Mola salsa*. Upon this is founded the following Passage of *Pliny*, in the Preface which he addresses to the Emperor *Vespasian*: *Diis lacte rustici multaque gentes supplicant, & mola salsa tantum litant.*

your domestick Deities by a great Number of Victims; * present them with Crowns of Myrtle and Rosemary, *and they will be abundantly pleased with your Offering.* If you approach their Altar with pure Hands, tho' to offer but a homely Cake, and a few Grains of Salt, this will be more effectual to appease their Anger, than if they were presented with the most costly Sacrifices.

* *Crowning them with Rosemary and tender Myrtle.*

N O T E S.

Atam qui non habent thura, nec ulli fuit vitio Deos colere quoquo modo possent. "Those who live in the Country, and many whole Nations make Offerings of Milk unto the Gods, and such as can't afford Victims are not rejected, though they present them only with Barley and Salt, nor was it ever imputed to any as a Crime that they honoured the Gods in the Way their Circumstances would admit." *Hierocles*, upon the first Verse of *Pythagoras*, relates a very remarkable Answer of *Apollo*. A Man who had sacrificed a whole Hecatomb, but at the same Time was destitute of all Sentiments of Piety and Religion, wanted to know of the God how his Sacrifice had been received: The God answered; "The humble Offering of Barley made by the celebrated *Hermione*, has been acceptable in my Sight." On this Subject *Epietetus* has given a very wise Precept. "In Libations, Sacrifices, and Offerings, every one ought to follow the Usage of his Country, and make them with a pure and sincere Heart, without Carelessness, without Negligence, without Irreverence, without Niggardliness, and, at the same Time, without a Sumptuousness beyond what a Man's Circumstances will bear."

19, *Aversos Penates.*] The provoked

Household Gods who turn away their Eyes; for the Countenances of the Gods are a Mark of their Protection.

20. *Farre pio, & saliente mica.*] Thus *Tibullus*:

————— *Omina noctis*
Farre pio placunt & saliente sale.

"They expiated the Dreams of the Night with Barley and Salt."

The *Latins* called this *mola salsa*, and the *Greeks* *υλοχυτα*.

Pio.] *Pius* here is not to be consider'd simply as an Epithet, it is a Reason to prove what the Poet says: For *Horace* would have us to know, that this humble Offering when made with Piety, was better received by the Gods than the most magnificent Sacrifices without it. *Socrates* speaks much after the same Manner, in his second *Alcibiades*, that the Gods regard only the Disposition of our Minds, and not our Processions and Sacrifices; and that nothing is more pleasing to them than Wisdom and Piety. This *Perseus* has admirably expressed in the following Lines of the second Satire.

Compositum jus fasque animi, sanctosque recessus
Montis, & incoctum generoso pectus honesto
Hoc cedo ut admoveam templis, & farre litabo.

O D E XXIV.

It is the Prerogative of Lyric Poets to instruct agreeably, and at the same Time with Dignity. The Ode usually begets a Respect to moral Truths by the Sublimity of its Sentiments, the Majesty of the Numbers, the Boldness of the Figures, and the Force of the Expression; and prevents a Dislike by its Brevity, the Variety of Turns, and the Choice of Ornaments, which a skilful Poet knows how to employ with Propriety. Among a

I N A V A R O S.

I N T A C T I S opulentior
 I Thesauris Arabum & divitis Indiæ,
 Cæmentis licet occupes
 Tyrrhenum omne tuis, & mare Apulicum;
 Si figit adamantinos
 Summis verticibus dira Necessitas
 Clavos; non animum metu,
 Non mortis laqueis expedies caput.
 Campestris meliùs Scythæ
 (Quorum plaustra vagas rite trahunt domos.)

5

10
Vivunt,

O R D O.

*Licet occupes tuis cæmentis omne Tyrrhenum | cibis; non expedies animum metu, non expa-
 et Apulicum mare, opulentior intactis thesauris | dies caput laqueis mortis.
 Arabum et divitis Indiæ; si dira necessitas fi- | Campestris Scythæ, quorum vagas domos plau-
 git suos clavos adamantinos summis tuis verti- | stra rite trahunt, vivunt melius te et rigidi*

N O T E S.

1. *Intactis.*] For this Ode was made before *Elius Largus* had marched with an Army against the *Arabians*, which happened in the tenth Consulship of *Augustus*.

2. *Indiæ.*] This is a Region of *Asia*, which takes its Name from the River *Indus*, whose Source is in Mount *Taurus*. It runs from North to South along *Persia* and *India*, and empties itself into the Gulph of *Indus* by five Channels.

3. *Cæmentis.*] See the Remarks upon the first Ode of this Book.

5, 7. *Figit adamantinos clavos.*] Most Commentators esteem this to be a Metaphor taken from the Custom of fixing a Nail every Year in the Walls of their Temples, that

they might thereby know the Number of their Years. But I think it is rather an Allusion to the Method Soldiers take in pitching their Tents, which they do by driving long hard Spikes into the Earth.

6. *Summis verticibus.*] By *summis verticibus* the Poet here means those magnificent Edifices, those splendid Buildings, which the *Romans* raised along the *Adriatic* and *Tuscan* Seas. He says, that if once cruel Necessity fixes her Residence in these august Structures, nothing is capable to strengthen their Minds against Fear, or secure them from the Attacks of Death. In this Way of conceiving the Matter, the Idea is both just and beautiful.

8. *Non*

ODE XXIV.

great Number of Performances of this Kind, which Horace has left behind him, that before us is not the least valuable. It consists of three Parts. In the First he exposes the Vices of the Age, in the Second he discovers their Causes, and in the Third he prescribes the Remedies which were to be applied in order to remove them.

Against the COVETOUS.

WERE you Master of greater Treasures than are to be found in Arabia and rich India, *whither the Roman Arms have not yet reached*; were the Coast of the Tuscan and Adriatic Sea, cover'd with magnificent Buildings, all belonging to you, * if the cruel Fates once determine the Ruin of you and of these lofty Edifices, you shall not be able to deliver your Mind from Fear, nor rescue yourself from the Snares of Death. The wild Scythians, who oftentimes carry their moveable Houses on Waggon, and the Getæ, tho'

* If cruel Necessity fixes her hard Spikes in these lofty Roofs.

NOTES.

8. *Non mortis laqueis.*] Horace here represents Death as armed with a Net, which she throws over the Head of those whom she attacks. This Idea was without Doubt borrowed from the *Gladiators*, who were called *Retiarii*, who were armed with a Net, in which they endeavoured to entangle the Head of their Adversary, and then with their *Fusina* or *Trident* might easily dispatch him. The *Secutor* was armed with a Buckler and a Helmet, whereon was the Picture of a Fish in Allusion to the Net. His Weapon was a Scymetar, or *Falx Supina*. He was called *Secutor*, because if the *Retiarius*, against whom he was always matched, should happen to fail in catching with his Net, his only Safety lay in Flight; so that in this Case he plied his Heels as fast as he could about the Place of Combat, till he had got his Net in order for a second Throw: In the mean Time this *Secutor* or Follower pursued him, and endeavoured to prevent his Design. Possibly after all, Horace in this may have only made use of a Figure common in all Languages,

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which by the Word Net frequently express'd what a Man cannot avoid. Thus in the Prophet *Ezekiel* God says, that he would stretch his Net over the King of *Jerusalem*: *Extendam rete meum super eum & capietur in sagena mea.* Chap. xii. 13. and *Hosea*, *Expandam super eos rete meum, tanquam avem caeli descendere faciam eos*, 7. & 12. It is thus that *Solomon* speaks of the Nets of Death, *Prov. xxi, 6. Qui congregat thesauros lingua mendacii, vanus & excors est, & impingetur ad laqueos mortis.*

9. *Campestres Scythæ.*] These People had neither Cities nor Villages; they lived always in the Country, and contented themselves with a kind of moveable Houses that could be easily transported with them, when they intended to change their Habitation. Horace, in the Line immediately following, calls them *vagas domos*. *Justin* says of them, *Sine tecto munimentoque, pecora & armenta habent. Aurum & argentum perinde aspernantur ac reliqui mortales adpetunt.*

Qq

12. Imme

Vivunt, & rigidi Getæ;
 Immetata quibus jugera liberas
 Fruges & Cererem ferunt;
 Nec cultura placet longior annuâ;
 Defunctumque laboribus 15
 Æquali recreat sorte vicarius.
 Illic matre carentibus
 Privignis mulier temperat innocens;
 Nec dotata regit virum
 Conjux, nec nitido fudit adultero: 20
 Dos est magna parentium
 Virtus, & metuens alterius viri
 Certo fœdere castitas:
 Et peccare nefas, aut pretium est mori.
 O quisquis volet impias 25
 Cædes, & rabiem tollere civicam:
 Si quæret pater urbium
 Subscribi statuis; indomitam audeat
 Refrenare licentiam,
 Clarus postgenitis: quatenus, heu nefas! 30
 Virtutem incolumem odimus,
 Sublatam ex oculis quærimus invidi.
 Quid tristes querimoniae,
 Si non supplicio culpa reciditur,
 Quid leges sine moribus 35
 Vanæ proficiunt? si neque fervidis
 Pars inclusa caloribus
 Mundi, nec Boreæ finitimum latus,

Du-

O R D O.

Getæ, quibus immetata jugera ferunt liberas fruges et Cererem, nec cultura longior annua placet illis; Vicariusque recreat æquali sorte alterum defunctum laboribus.

Illic mulier innocens temperat privignis carentibus matre: nec conjux dotata regit virum, nec fudit nitido adultero. Illic virtus parentum est magna dos, & castitas certo fœdere metuens alterius viti: Illic et peccare est nefas, aut pretium est mori.

O quisquis volet tollere impias cædes, et ra-

biem civicam: si quæret subscribi statuis pater urbium; audeat refrenare indomitam licentiam clarus postgenitis: quatenus (heu nefas!) odimus virtutem incolumem, invidi quærimus eam sublatam ex oculis.

Quid tristes querimonie proficiunt, si culpa non reciditur supplicio? Quid proficiunt leges vanæ sine moribus?

Si neque pars mundi inclusa fervidis caloribus, nec latus mundi finitimum Boreæ, nivisquæ

N O T E S.

12. Immetata quibus jugera.] As these | guish the Lands by Boundaries or Limits. Virgil, speaking of the Age of Saturn, says:

Nec

tho' rude *and unpolished*, are far more happy than you. The Earth, without being mark'd out by Boundaries, affords them in great Plenty of the Gifts of Ceres. Their Toil never continues longer than one Year, and he who has once accomplish'd his Time, never fails of being reliev'd by a Successor, who comes in his Turn to undergo the same Fatigue and Cares. Among them Step-mothers, by an Innocence of Manners, *to which we are entire Strangers*, never attempt to injure the Children of a former Marriage. The Wives never offer to domineer over their Husbands because of their superior Fortunes, and are always on their Guard against the Arts and Allurements of Lovers. The best Fortune their Daughters can have, is to inherit the Virtue of their Parents, to be strictly chaste, and inviolably attach'd to their Husbands, and to esteem Infidelity to them a Crime so heinous, as to deserve to be punished with Death. Ah! where is the Man that will put an End to our *frequent* impious Murders, and stop the Fury of our civil War? Is he desirous of having Statues erected with this glorious Inscription, THE FATHER OF HIS COUNTRY? He must have the Courage to oppose that unbounded Licentiousness which at present so much prevails. By this Means only can he expect to procure the Esteem of future Ages. As for us, alas! we are so envious and wicked, that we bear an implacable Hatred to great and good Men while living, and yet, *so unaccountable is our Conduct*, that no sooner are they dead, than we, without ceasing, regret and lament them. To what Purpose are our heavy Complaints, unless we check Vice by an adequate Punishment? What good End can our Laws answer, if we neglect to regulate our Lives by them? Tho' the Merchant, *always greedy of Gain*, is not discouraged by the scorching Heat of the torrid Zone, nor by the Coldness of the North,

N O T E S.

*Nec signare quidem, aut metiri limite campum.
Fas erat, in medium quærebant.*

21. *Das est magna, &c.*] There are four Things that demonstrate the great Happiness of the Marriage-State among the *Scythians*; the virtuous Education which Children receive'd from their Parents, the Woman's Attachment and Regard to her Husband, the Horror they had of conjugal Infidelity, and the Rigour of the Laws that punish'd that Crime with Death.

21. *Parentium virtus.*] The Virtue of Parents must probably have a good Effect upon their Children. *Hesiod* laments, that in his Time Men were solicitous to have a Set

of Dogs and Horses of a good Breed, but that they did not scruple to marry the Daughter of vicious Parents, if she had Money enough. This is an Unhappiness attending all those who place their sovereign Good in Riches.

25. *O quisquis volet impias.*] These two Verses manifestly prove, that this Ode was made during the Civil Wars. *Augustus* very soon after this merited the Honours *Horace* here speaks of. *Bentley* makes a very good Remark upon this, that *quisquis* ought to be divided, *O quis quis*. This Repetition of *quis* has a great Force and Energy, and makes us sensible, that the Thing here spoken of is very difficult, and what can be effected by no less than a Hero.

Duratæque solo nives
 Mercatorem abigunt; horrida callidi
 Vincunt æquora navitæ;
 Magnum pauperies opprobrium, jubet
 Quidvis & facere & pati,
 Virtutisque viam deserit arduæ.
 Vel nos in Capitolium,
 Quò clamor vocat & turba faventium;
 Vel nos in mare proximum
 Gemmas, & lapides, aurum & inutile,
 Summi materiam mali,
 Mittamus. scelerum si bene pœnitet,
 Eradenda Cupidinis
 Pravi sunt elementa, & teneræ nimis
 Mentis asperioribus
 Formandæ studiis. nescit equo rudis
 Hærere ingenuus puer,
 Venarique timet; ludere doctior,
 Seu Græco jubeas trocho,
 Seu malis vetitâ legibus aleâ:
 Cùm perjura patris fides
 Consortem socium fallat & hospitem,

40

45

40

55

60
In-

O R D O.

Duratæ solo, abigunt mercatorem; si callidi navitæ vincunt horrida æquora; si pauperies nunc magnum opprobrium jubet et facere et pati quidvis, deseritque viam virtutis arduæ: Nos mittamus vel in Capitolium, quo clamor et turba faventium vocat, vel nos mittamus in mare proximum, gemmas, & lapides, et inutile aurum, materiam summi mali.

Si bene pœnitet nos scelerum, elementa pravi cupidinis eradenda sunt: et mentes nostræ nimis teneræ formandæ sunt asperioribus studiis.

Ingenuus puer rudis nescit hærere equo, timetque venari, doctior ludere, seu jubeas Græco trocho, seu malis aleâ vetitâ legibus: cum perjura fides patris fallat consortem socium et ho-

N O T E S.

35. *Quid leges sine moribus.*] He joins these two together, because Laws without Manners are of no Effect, and Manners are not durable or of Continuance, but when strengthen'd and confirm'd by the Laws. It is for the same Reason, that in another Place he says, *Mos et lex maculosum edomuit nefas.* There is a very remarkable Passage in the 34th Book of *Livy*: *Aut moribus aut legibus juncta.*

45. *Vel nos in Capitolium.*] After having

discovered the Causes of those Evils that affected his Country, viz. Avarice, and a Dread of Poverty, he next points out the Remedies that ought to be apply'd in order to redress them. But this Passage has not been well understood by Commentators, when they imagin'd that *Horace* here tells them they ought to bring all their Riches into the Capitol, he had in his Eye what the *Roman Ladies* had done once before, when they brought all their Jewels to the Capitol, to supply the pressing

Exi-

North, where the Snow is froze to the Earth ; tho' our skilful Mariners, *for Gain*, dare brave the stormy Main, tho' Poverty is esteemed by some the greatest Reproach, and, rather than be poor, they'll do or suffer any Thing, nay, forsake the arduous Paths of Virtue itself : *shall we therefore do so ? No* ; let us rather carry our Gold, Jewels and precious Stones, the Source of all our Evils, to the Capitol, where we are invited by the Acclamations of the People, *and there offer them to Jupiter*, or let us throw them to the Bottom of the Sea. If we are really touched with a Sense of our Crimes, we ought quite to root out the Cause of Avarice to which we are so prone, and accustom our Youth betimes to laborious Exercises. Our young Quality are better skilled in *the mean Diversions* of turning an Iron Hoop stuck with Rings, as the Greeks do, or throwing the Dice, tho' forbid by Law, than in *the manly Exercises* of Riding or Hunting, while their perfidious Fathers deceive their Friends and Acquaintances, and break thro' all the Laws of Hospitality

N O T E S.

Exigencies of the Republic : Or that he speaks in this Manner, because it was customary with the Citizens to commit their Treasures for Security to the Temples. The first Opinion is insupportable. *Horace* by that would destroy what he intended to establish. And the Second is not less, because the Advice here is to divest themselves entirely of the Riches, and not to lay them up in Places of Security. *Theodorus Marcilius* is the only Person who has given the true Sense of this Passage ; for he has very well remarked that *Horace* counsels the Romans to consecrate to *Jupiter* all their Gold and other Riches. It was a very ordinary Thing to consecrate their Gold and most valuable Jewels to the Gods ; this was often practised by private Persons, by the Senate, and by the Emperors, as *Suetonius* relates of *Augustus*. *Utpote qui in cellam Capitolini Jovis sedecim millia pondo auri, gemmaeque ac margaritas quiengentes H. S. una donatione contulerit.*

51. *Eradenda cupidinis pravi.*] He calls Riches *elementa cupidinis*, because they are the Principle and Cause of Avarice.

52. *Et teneræ nimis asperioribus.*] It was not sufficient to eradicate Avarice, *Horace* farther advises his Countrymen to be more careful in educating their Children ; not to breed them up in Idleness, which is the Mother of all Vices, but to accustom them to laborious

Exercises, to inure them to all Kinds of Fatigue, and to teach them not to look upon Poverty as a Reproach.

57. *Seu Græco jubeas trocho.*] The *Trochus* has been often thought the same as the Top ; or else of a like Nature with our Billiards : But both these Opinions are now exploded by the Curious. The *Trochus* therefore was properly a Hoop of Iron stuck with Rings. The Boys and young Men used to whirl this along, as our Children do wooden Hoops, directing it with a Rod of Iron having a wooden Handle ; which Rod was called by the *Grecians* *ελατην* and by the *Romans*, *Radius*. There was Need of great Dexterity to guide the Hoop right. In the mean Time, the Rings by the Noise which they made, not only gave the People Notice to keep out of the Way, but contributed very much to the Boys Diversion.

58. *Vetita legibus alea.*] All Games of Hazard were forbid at *Rome* by the Laws, especially the Game of Dice. Such as gave themselves up to it and were discovered, were very often put in Prison. Yet there was one Exception of these Laws, and that was, that every one was permitted to play at them during the *Saturnalia*. But these Laws were not sufficient to restrain this Practice at other Times, nor is this much to be wondered at, seeing the Emperors themselves were commonly

Indignoque pecuniam
 Hæredi properet. scilicet improbæ
 Crescunt divitiæ : tamen
 Curtæ nescio quid semper abest rei.

O D E

O R D O.

*Spitem : properetque pecuniam hæredi indigno. | quid semper abest curtæ eorum rei.
 Scilicet improbæ divitiæ crescunt : tamen nescio |*

N O T E S.

monly professed Admirers of it. *Augustus* | Regard to the Time of the Year. But the
 himself played unreasonably, without any | great Master of this Art was *Claudius*, who,
 by

pitality to enrich their unworthy Heirs, and after they have amass'd a great deal of ill-got Wealth, they have still an insatiable Thirst after more.

N O T E S.

by his constant Practice, gain'd so much Experience as to compose a Book on the Subject. Hence *Seneca*, in his sarcastical Relation of that Emperor's Apotheosis; when, after a great many Adventures, he has brought him to Hell, makes the Infernal Judges condemn him

(as the most proper Punishment in the World) to play continually at Dice with a Box that had the Bottom out; which kept him always in Hopes, and yet every Time baulk'd his Expectations.

ODE XXV.

It is not at all Horace's Design, in this Ode, to praise Augustus, he only wants to let us know that he intended to employ the happy Moments of his Enthusiasm in celebrating that Prince, and transmitting to Posterity an Account of those renown'd and truly heroic Actions, which had already

AD BACCHUM.

Q U O me, Bacche, rapis tui
Plenum? quæ in nemora, aut quos agor in specus,
Velox mente novâ? quibus
Antris, egregii Cæsaris audiar
Æternum meditans decus
Stellis inferere, & concilio Jovis?
Dicam insigne, recens, adhuc
Indictum ore alio. non secus in jugis
Exsomnia stupet Evias,
Hebrum prospiciens, & nive candidam

10
Thracen,

O R D O.

O Bacche, quo rapis me plenum tui? Id quæ | concilio Jovis?
nemora aut in quos specus velox agor mente no- | Dicam insigne recens et adhuc indictum ore
va? Ex quibus antris audiar meditans æter- | alio: Evias exsomnia in jugis non secus stupet
num decus egregii Cæsaris inferere illum stellis et |

N O T E S.

3. *Velox mente novâ.*] As if *Bacchus* had all of a sudden chang'd the Genius of the Poet, and render'd it, in some Measure, divine, that it might be equal to the Majesty of the Subject.

4. *Egregii Cæsaris.*] *Torrentius* is of Opinion that this may be understood of *Cæsar*; but I cannot bring myself to be of this Mind. Without doubt he speaks of *Augustus*, whom he calls *egregius Cæsar*, Ode 6, Book I. *Cicero* speaking of *Augustus*, gives him the same Title, Epist. 25, Book 12. *Puer enim egregius præsidium sibi primum, et nobis, deinde summæ reipublicæ comparavit.* And indeed this Epithet is both very beautiful and very noble, for it signifies properly what is separated from the rest on account of its Ex-

cellence. Thus the fattest Lambs are, in Scripture, call'd *Agni de grege*; *Qui commeditis agnum de grege*, that is, *agnum egregium*.

6. *Stellis inferere.*] Very few have observed the Force and Beauty of this Word *inferere*. For it does not signify what *Catullus* calls *ad cælum vocare*; he does not mean that he would raise *Augustus* to the Skies by his Verses. That Prince had been already consecrated, and *Horace* says, that he would speak of that Consecration, that he would describe it in such a Manner that they might believe *Augustus* already ascended to Heaven. *Inferere* is here put for *insertum dicere, ita ut inferi videatur*. It is thus that he says, Ode 19th, Book II. *Iterare mella* for *ita describere ut iterum labi videantur*. This Figure is both

ODE XXV.

raised him to an Equality with the Gods, although he as yet dwelt among Men. We ought therefore to consider this Ode as a Prelude to the Praises of Augustus, and the Preparative to them: It is full of an Enthusiasm truly poetic.

TO BACCHUS.

BACCHUS, whither do you hurry me thus full of your Divinity? Into what Caves, into what Woods am I transported, by the impetuous Sallies of a new Enthusiasm? What Ecchoes shall resound the Songs I compose to the immortal Glory of great Cæsar, how he was received into Heaven, and admitted to the Counsel of Jupiter? I design to sing of Actions great in themselves, such as have never been perform'd by any Person, nor yet sung by any other. My Soul is seized with the same Admiration and Astonishment a Bacchanal feels when just awaked from a deep Sleep on the Top of a Mountain, it discovers around it the River Hebrus, the
SNOWS

NOTES.

both very beautiful and sublime. *Virgil* uses it in his sixth Eclogue.

Tum Phaetontidas, musco circumdat amaræ Corticis, atque solo proceras erigit alnos.

That is, *circumdatas Phaetontidas, et erectos alnos describere*: And he does it in such a Manner as would make one believe that they saw the Miracle take Place, as *Servius* has remarked, *Mira autem canentis laus, ut quasi non factam rem cantare, sed ipse eam cantando facere videatur.*

6. *Et concilio Jovis.* *Concilium* signifies an Assembly. In some Editions it is *consilio*. I know very well that these two Words *consilium* and *concilium*, have been often mistaken the one for the other; but 'tis Matter of Indifference which of the Readings take Place here; for *Augustus* could not be admitted into the Assembly of the Gods, without being at the same Time of the Counsel of *Jupiter*, the one being manifestly a Consequence of the

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other. When *Homer* represents *Jupiter* going to Counsel, he tells us, that he called together and assembled all the Gods.

7. *Dicam.*] Sure of the Protection and Favour of the God who inspired him, he promises himself nothing but what is sublime and marvellous. The Poet frequently uses *dicere* for *canere*.

*Ennius ipse Pater nunquam nisi potus ad arma
Profluit dicenda.*

7. *Insigne recens, adhuc indictum ore alio.*] This is not to be understood only of the new Manner in which these Things were to be celebrated, but of the Things themselves. It would seem as if the Words *indictum ore alio* served only to explain *recens*; but this is not at all the Case; for *Horace* might have spoke of Things that would have appeared new to the Romans; which yet had been celebrated by the *Greeks*; this is the Reason that after

R r

having

Thracen, ac pede barbaro
 Lustratam Rhodopen. ut mihi devio
 Ripas & vacuum nemus.
 Mirari libet ! ô Naiadum potens,
 Baccharumque valentium
 Proceras manibus vertere fraxinos ;
 Nil parvum, aut humili modo,
 Nil mortale loquar. dulce periculum est,
 O Lenæe, sequi Deum
 Cingentem viridi tempora pampino.

15

20

O R D O.

prospiciens Hebrum, et Thracen candidam nive, ac Rhodopen lustratam pede barbaro. Ut libet mihi devio mirari ripas et vacuum nemus ! O potens Naiadum, Baccharumque valentium manibus vertere proceras fraxinos ; loquar nil parvum, aut humili modo, loquar nil mortale. O Lenæe periculum est dulce sequi Deum cingentem sua tempora viridi pampino.

N O T E S.

having promised he would speak of Things entirely new, he adds, *and which have never yet been mentioned by any other* ; that is, the Greeks themselves have never said any Thing that resembles it. Horace, without doubt, here alludes to the Verses sung by those who followed the Statue of Bacchus.

8. *Non secus in jugis.*] This gives the Reason of the Promise he had made, *I will speak of Things marvellous and extraordinary.* For, says he, I am sensible of the same Movements of Admiration and Fear which the Bacchantes feel, when, in their Processions,

they have got upon the Summits of the Mountains, and discover thence Hebrus, Thrace, and Mount Rhodope. Does not Horace connect his Thoughts, that he may the better imitate the Stile, and keep up to the Character of a Man inspired by the Gods ?

11. *Ac pede barbaro lustratam Rhodopen.*] Rhodope was a Mountain of Thrace, and the most ordinary Place of Rendezvous for the Thracian Bacchantes ; whence Horace writes *pede barbaro lustratam.*

11. *Dulce periculum est.*] There was some Kind of Pride in the Promise which Horace

O D E

Snows of Thrace, and Mount Rhodope the Place of Rendezvous of all the Barbarians when they celebrate their solemn Feasts. What inconceivable Pleasure do I enjoy while I am in these unfrequented Paths, admiring the steep Rocks and solitary Groves ! Powerful Being, who rulest over the Nais and Bacchanals, who with their nervous Arms, can tear up by the Roots the loftiest Pines, *aid me with your Protection*, that I may utter nothing low or mean, but what is great and worthy of Immortality. *My Enterprize may appear rash and dangerous*, but it is a pleasant Kind of Danger, great *Bacchus*, to follow the Steps of a God whose Temples are *always* crowned with a verdant Vine-branch.

N O T E S.

had made, to say nothing but what was marvellous and sublime, nothing that should be subject to Death. And as the Antients were persuaded that all bold Words, to use their own Terms, all Words of Vanity, were ordinarily followed by some Degree of Punishment, they took care to soften them. This is what *Horace* does here with a fine Address ; for he says to *Bacchus* : “ I know it is dangerous to promise such great Things, but “ the Danger is pleasant, when we follow a “ God whose Head is always adorned with a “ Vine-branch.” By this he would have us to understand, that he was not afraid of any bad Consequences from his great Promises, as he had made them only in a Dependence on his Protection.

19. *Lenæe.*] *Lenæus* is an ordinary Surname of *Bacchus*. It is derived from the Greek Word *λενος*, which signifies a Press :

from this same Word the *Bacchantes* have been called *Lenæe*, the Feasts of *Bacchus*, *Lenæa* ; and the Month in which they are celebrated, *Lenæon*, which answers in Part to our *October*.

20. *Cingentem viridi tempora pampino.*] Commentators explain this Passage two different Ways, either *who is himself crowned with a Vine-branch*, or *who crowns his Followers with it*. The first Explication seems to me most likely ; for *Horace* always designs *Bacchus* in this Manner, as in Ode 8th, Book Fourth.

*Ornatus viridi tempora pampino
Liber, vota bonos ducit ad exitus.*

“ It is *Bacchus* who, adorned with a verdant Vine-branch, crowns all our Wishes “ with a happy Success.”

O D E XXVI.

Horace had been but too long a Slave to the most foolish of all the Passions. He here takes a Resolution of breaking his Chains. The Ode is short, but is full of Vivacity and Sentiment.

A D V E N E R E M.

VIXI puellis nuper idoneus,
Et militavi non sine gloriâ :

Nunc arma defunctumque bello

Barbiton hic paries habebit,

Lævum marinæ qui Veneris latus

Custodit. hic, hic ponite lucida

Funalia, & vèctes, & arcus

Oppositis foribus minaces.

O, quæ beatam Diva tenes Cyprum, &

Memphim carentem Sithoniâ nive,

10
Regina,

O R D E.

Ego vixi nuper idoneus puellis, et militavi | ponite funaliâ lucida, et vèctes, et arcus mi-
non sine gloriâ : nunc hic paries qui custodit | naces foribus oppositis.
lævum latus Veneris marinæ, habebit mea ar- | O Diva quæ tenes beatam Cyprum, et Mem-
ma barbitonque defunctum bello. Hic, hic | phim carentem nive Sithoniâ, O Regina, semel

N O T E S.

1. *Vixi puellis nuper.*] *Nuper*, that is, before the Age of forty ; for at that Age Horace gave over his Amours and Gallantry.

2. *Et militavi.*] For Love is carrying on a Kind of War ; Ovid,

*Militat omnis amans, et habet sua castra Cu-
pido.*

4. *Hic paries habebit.*] The Ancients were wont, when they quitted the Profession of War, to consecrate their Arms to *Mars*. The like was observed in other Professions. Horace makes Choice of the Altar of *Venus* for this Ceremony, and hangs up his Armour on the left Side of the Goddess, that is, on the Eastern Wall of the Temple. The Statues of the Gods were placed in such a Manner, that they looked towards the South ;

thus the Eastern, which was accounted the happiest Side of the Temple, was upon their left Hand.

5. *Marinæ Veneris.*] *Augustus* placed in the Temple of *Julius Cæsar* the *Venus of Apelles*, where that Goddess was represented as rising from the Sea. Possibly it is of that Temple and Picture that Horace speaks here.

7. *Et vèctes, & arcus.*] Dr. Bentley raises here a very considerable Difficulty. He demands why Horace here makes mention of Bows. Did the Youth make Use of them to force open a Gate when shut against them ? This is the Reason why he thinks this Verse stands in need of Correction, and that we ought to read,

Et vèctes securesque.

For

ODE XXVI.

When it was composed is uncertain, but it seems to have been written after the 23d of the first Book, and the 9th of this; about the forty-second Year of Horace's Age.

TO VENUS.

NOT long ago I acquitted myself with Honour in the Service of the Ladies, and fought not without Glory under Cupid's Banner. Now on the Wall of the Temple which covers the Left-Side of Venus emerging out of the Sea, will I hang up my Arms and my Harp discharged from that War. Boys, here place the Flambeaux, here the Levers and Bows wherewith I us'd to force the Gates that oppos'd my Entrance. O Goddess, who art adored at Cyprus, and at Memphis, where the serene Air is never obscured with Snow, Great Queen, the Favour I beg of you is, that you would for once chastise

NOTES.

For these Axes were very proper to break open a Gate with, and they were very commonly employ'd for this Purpose, as is evident from *Theocritus*, *Plautus*, and *Virgil*. Nothing can prove more strongly that the receiv'd Reading is authentic, than this strange Restitution. These Bows are not mention'd here without Reason, the Flambeaux and Levers were to burn and force open the Gates, and the Bows were intended to repulse those who should attempt to defend them. Thus when an Army lays Siege to a City, they have not only Engines to assault the Walls, but also Weapons to annoy those who are upon the Ramparts. *Horace* follows the same Idea here.

9. *O quæ beatam.*] The four following Verses consist of the Prayer which *Horace* offers up to *Venus*, and have nothing common with what precedes. The Thought is very natural and delicate, but it makes one apt to suspect that *Horace* was no true Convert. After having declar'd that he had renounc'd Love and Gallantry, after having consecrated his Arms to *Venus*, he addresses his Prayer to her; and instead of a solemn

and irrevocable Oath to absent himself for ever from the Object of his Passion, he only complains of *Chloe's* Obstinacy, and prays the Goddess to punish her.

10. *Memphim.*] *Venus* was ador'd in several Cities of *Egypt*, but especially at *Memphis*, where there was a very beautiful Temple consecrated to her. *Strabo*, in his 17th Book, says: There is at *Memphis* a Temple belonging to *Venus*, a *Grecian* Goddess. Some say it is the Temple of the *Moon*. It is no difficult Matter to reconcile these two Opinions, seeing *Venus* and the *Moon* were but one and the same Divinity.

10. *Carentem Sithoniâ nive.*] The Mountains of *Thrace* are cover'd with Snow the greatest Part of the Year, which renders that Climate extremely cold. Our Poet therefore had good Reason to say, *nix Sithonia*, for *nix perfrigida*; this is a poetical Expression, where the Species is taken for the Genus, which *Horace* does very often. 'Tis probable that the Reason why the Poet mentions particularly the Cold of *Thrace*, is, because *Chloe* was of that Country. He calls her in another Place *Thracia Chloe*.

11. *Sublimi*

Regina, sublimi flagello
Tange Chloen semel arrogantem.

O R D O.

Tange arrogantem Chloen sublimi flagello.

N O T E S.

II. *Sublimi flagello.*] Horace here gives *Venus* a Whip, which is something very re-

O D E XXVII.

Lelia Galla, a Lady of Distinction in Rome, had marry'd Postumus. The Happiness of the Marriage-state was interrupted in the Year 731, by the Departure of Tiberius for the East, whence he did not return till the Year 735. Postumus was pitched upon by the Emperor to attend him while he visited the Provinces of Asia, and in his Expedition into Armenia, where that young Prince had it in his Charge to replace Tigranus upon the Throne. Propertius reproach'd Postumus for having so soon abandon'd his new Spouse, and addressed to him upon that Subject the eleventh Elegy of the Third Book. Some Time after, the same Poet wrote a second Piece in Favour of Galla, which is the third of the 4th Book. It is an Epistle which that Lady writes to her Husband. This made an Impression upon the Mind of Postumus, who gave Galla Liberty to come and accompany him. As she was upon the Point of departing in order to embark, Horace, who had no other Connection with her but that of an honest and respectful Friendship, takes Occasion to address this Ode to her; where, after having wish'd her favourable Auspices, he represents to her the Danger of the Sea to which she was going to expose

AD

chastise the haughty and disdainful Chloe, * with a Severity that may revenge all the Affronts I have received from her.

* With a Whip lifted high.

NOTES.

markable ; he prays that Goddess to raise her Whip high to strike Chloe, that the Blow may be the more violent. Perhaps he only says, *sublimi flagello tange*, instead of *sublimis tange flagello*. As Tibullus, in the 8th Elegy of his first Book :

Hanc Venus ex alto flentem sublimis Olympo Spectat.

“ Venus, from the Top of Olympus, saw her drown'd in Tears.”

ODE XXVII.

herself. Afterwards he launches forth into the History of Europa, to let her understand it was not the Business of Ladies to venture themselves upon the Sea, that the Adventure of that Princess turn'd to her Advantage, and that in such a Case she ought not to give herself up to the same Sentiments of Despair as Europa, who very unseasonably lamented an Event which made her Mistress to the Sovereign of the Gods. This Explication is only founded on Conjectures, but these Conjectures are so natural, so well connected, and throw so great a Light upon this whole Piece, (the most difficult perhaps of all the Odes of Horace) that I am easily induced to believe, that this Representation of the Matter bears a very great Resemblance to Truth. Hereby this Ode is not only freed from the Obscurity wherewith it hath been cover'd hitherto ; but also does Honour to the Poet, and seems to equal some of his best Performances. The History of Europa, altho' a little too long, is nevertheless well conducted ; and the Speech of that unfortunate Princess is full of the most passionate and lively Eloquence.

AD GALATEAM NAVIGATURAM.

IMPIOS parræ recinentis omen
 Ducat, & prægnans aut ab agro
 Rava decurrens lupa Lanuvino,
 Fetaque vulpes :
 Rumpat & serpens iter institutum
 Si per obliquum similis sagittæ
 Terruit mannos. ego cui timebo
 Providus auspex,
 Antequam stantes repetat paludes
 Imbrium divina avis imminetum,
 Oscinem corvum prece fuscitabo
 Solis ab ortu.
 Sis licet felix ubicunque mavis,
 Et memor nostri, Galatea, vivas :
 Teque nec lævus vetet ire picus,
 Nec vaga cornix.
 Sed vides quanto trepidet tumultu
 Pronus Orion. ego quid sit ater
 Adriæ, novi, sinus ; & quid albus
 Peccet Iapex
 Hostium uxores puerique cæcos
 Sentiant motus orientis Austri, &
 Equoris nigri fremitum, & trementes
 Verbere ripas.

10

15

20

Sic

O R D O.

Omen parræ recinentis ducat Impios, et prægnans comis, aut rava Lupa decurrens ab agro Lanuvino, fetaque vulpes : et serpens rumpat eorum iter institutum, si similis sagittæ per obliquum terruit Mannos.

Ego Auspex providus ei cui timebo fuscitabo prece ab ortu solis Oscinem corvum, antequam avis divina imbrium imminetum repetat stantes paludes.

Galatea, sis licet felix ubicunque mavis esse, et vivas memor nostri : neque picus lævus, nec vaga cornix vetet te ire.

Sed vides quanto tumultu pronus Orion trepidet. Ego novi, quid sit ater sinus Adriæ ; et quid albus Iapex peccet. Uxores puerique hostium sentiant cæcos motus Austri orientis, et fremitum nigri æquoris, et ripas trementes verbere.

N O T E S.

1. *Impios parræ recinentis.*] Horace in this Ode makes mention of three Sorts of *Auspices*, which (besides a great many others) were in use among the Romans. *Ex avibus*, from Birds ; *ex quadrupedibus*, from four-footed Beasts ; and *ex anguibus*, from Serpents. He begins with those from Birds,

whence they had the Name of *Auspices*, of *avis* and *conspicio*. Some Birds furnished them with Observations from their chattering or singing, others from their flying. The former they call'd *Oscines*, the latter *Præpetes* : Of the first Sort were Crows, Pies, Owls, &c. of the other, Eagles, Vultures, Buzzards,

TO GALATEA going a Voyage.

MAY *Voyages* of impious Men be *always* accompany'd with *unlucky Presages*, may they hear the Voice of an ill-boding Bird, or be met by a Bitch big with Whelps, by a tanny Wolf descending from the * Mountains, or a Fox just ready to bring forth her Young. May a Serpent, springing like an Arrow cross the Road, frighten their Horses, and stop their Journey. As for me, when any Person is dear to me, and, by Reason of my Skill in Augury, I have Ground to be apprehensive about him; before the Crow that forebodes an approaching Storm betakes herself to the Marshes, I pray the Gods to send a Raven from the East, to make him alter his Resolution. But as you have so great a Desire to go, Galatea, may you prosper wherever you go, † and be sure always to preserve a Remembrance of your Friend Horace; may no unlucky Pye, or strolling Crow, prevent your Voyage. But don't you see the setting Orion portends a dreadful Tempest; believe me, I know but too well the sudden Storms that often swell the Adriatic Sea, and have experienc'd the Treachery of the Apulian Winds. May the Wives and Children of our Enemies feel the ‡ dreadful and violent Commotions occasion'd by the South-wind when it rises; let them be exposed to the Fury of the Sea when it rages most, and § dashes its tumultuous Waves

* Territory of Lanuvium. † And live mindful of me. ‡ Dark Commotions.
§ The Banks trembling with the Lash of its Waves.

NOTES.

Buzzards, and the like. What Bird it was which the Ancients called *Parra*, is yet Matter of dispute; *Dacier* acknowledges himself unable to determine it; he only takes notice that different Commentators give different Accounts of it, some taking it for a Wren, others for a Lark, but that for the Understanding of the Passage, it is sufficient to know, that it was an unlucky Bird.

2. *Prægnans canis*.] These three Verses speak of *Auguries* drawn from four-footed Beasts, which were usually called *pedestria Auspicia*. It was counted an unlucky Presage to meet on the Way a Bitch big with Young. I am of Opinion we ought not to seek a Reason for a Thing which was founded on some casual and very uncertain Accident, for such was the Foundation of all the *Auguries* and *Auspices* of the Ancients, who carried their Superstition this Way an incredible Length.

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3. *Lanuvino*.] *Lanuvium* was a small Town on the *Appian Way*; *Horace* mentions it rather than any other Place, because *Galatea* must pass through it as she went to embark.

6. *Similis sagittæ*.] *Horace* designs here a Kind of Serpents mentioned by *Pliny* in the 23d Chapter of his eighth Book: *Faculum ex arborum ramis vibrari, nec pedibus tantum cavendos serpentes, sed & missili volare tormento*.

11. *Oscinem corvum*.] For the Raven was of the Number of Birds call'd *Oscines*, that furnish'd Observations from their croaking, especially to discover the Alterations in the Atmosphere; whence *Pliny*, Book XVIII. Chap. 35, says: *Corvique singultu quodam latrantes, seque concutientes, si continuabunt, ventos; si vero carptim vocem resorbebunt, ventosum imbrem*.

20. *Peccet Iapix*.] The *Iapix* is the West-North.

Sic & Europe niveum doloso
Credidit tauro latus, & scatentem
Belluis pontum, mediasque fraudes
Palluit audax.

25

Nuper in pratis studiosa florum, &
Debitæ nymphis opifex coronæ
Nocte sublustri nihil astra præter
Vidit & undas.

30

Quæ simul centum tetigit potentem
Oppidis Creten; Pater ô relictum
Filiæ nomen, pietasque! dixit
Victa furore.

35

Unde? quò veni? levis una mors est
Virginum culpæ. vigilansne ploro
Turpe commissum? an vitiis carentem
Ludit imago

40

Vana quæ portâ fugiens eburnâ
Somnium ducit? meliusne fluctus
Ire per longos fuit, an recentes
Carpere flores?

Si

O R D O.

Sic et Europe credidit latus suum niveum tauro doloso, et ante audax, palluit pontum scatentem Belluis, mediasque fraudes. Nuper studiosa florum in pratis, et opifex coronæ debitæ nymphis vidit nihil præter astra & undas nocte sublustri.

Quæ simul tetigit Creten potentem centum oppidis; "Victa furore, dixit, O Pater, no-

"men relictum filiæ, Pietasque relictæ. Unde? Quo veni? Una Mors est levis culpæ Virginum. Vigilansne ploro turpe commissum? An vana Imago ludit me carentem vitiis, quæ fugiens porta eburna ducit somnium? Meliusne fuit ire per longos fluctus, an carpere recentes flores? Si quis

N O T E S.

North-west Wind. This Wind was favourable to those who intended to sail from Italy into Greece or Egypt, and this was what encourag'd Galatea in her Resolution to embark: On this Account Horace was desirous to make her apprehend some Perfidy in that Wind; and it is in this Sense that we are to understand the Word *peccet*, which is exceeding expressive, and well chosen. The Romans made use of the Verb *peccare*, to express any Alteration from better to worse. The Greeks have done the same with their ἀμαρτανειν.

21. *Cæcos motus orientis austri.*] He says, *cæcos motus*, for *ignotos*; for the Motion of the Winds are beyond our Knowledge. It is possible also that Horace may here have put *cæcos* instead of *nocturnos*, because the Southwinds rage with greater Violence in the

Night than in the Day. Pliny: *Noctu aufer, interdiu Aquilo veementior.*

25. *Sic & Europe.*] Galatea was preparing to embark, because the Weather appeared to be settled, and the Sea calm and serene; for at that Time the Wind was West North-west, which was the most favourable she could desire for her Voyage. And Horace tells her that Europa was deceived in the same Manner by her Bull. The Sea was calm and smooth, and the Bull so tame and familiar, that that Princess imagin'd she had not the least Cause to fear, and that she might, with the greatest Security, venture herself upon his Back, to take the Air, and divert herself a little. But it was not long before she found that she had great Cause to repent of her Boldness, when she lost Sight of the Land,

and

Waves against the trembling Shores. * *Remember, Galatea, the Fate of Europa, who was so credulous as to trust her charming Person to a deceitful Bull; but the fool-hardy Princess soon grew pale on seeing the Ocean crowded so with Monsters, and herself so grossly imposed on, she who was but lately gathering Flowers in the pleasant Meads, and employ'd in composing Garlands for her Companion-Nymphs; but now involv'd in frightful Silence and a gloomy Night, she could discover nothing but the glimmering Stars, and † Surface of the Deep. When she arriv'd in the Isle of Crete ‡ famous for its hundred Cities: " O Father, cry'd she, transported with Rage, I cannot any more name myself your Daughter! As I have violated my Duty unto thee, Good Gods! whence came I, or where am I? One Death is too slight a Punishment for such a Crime as mine. But after all, am I really awake? Have I really done an infamous Action to occasion these Tears? or is it only a Phantom escaped through the Ivory Gate that sports with my Innocence, and inspires me with a delusive Dream? Is it possible that I have preferr'd the Danger of crossing such a vast Extent of Sea to the Pleasure of gathering the new-blown Flowers? Ah! I find*

* Thus also did Europa trust her snowy Side.

† The Waters.

‡ Powerful.

NOTES.

and could see nothing but the Sea and the Heavens. This is the only true Sense of this Comparison, the Justness whereof has not hitherto been sufficiently understood.

25. *Europe.*] *Europa* was the Daughter of *Agenor*, King of *Phœnicia*, and Sister of *Cadmus*. *Herodotus* relates, that the *Cretans* having heard great Boasts of the Beauty of that Princess, carried her away by Force, to marry her to their King; and conducted her to *Crete* in a Vessel nam'd the *Bull*, which carried on her Poop the Figure of that Animal. On this Foundation the Poets have chang'd *Jupiter* into a Bull, and made him carry off *Europa* by that Stratagem.

33. *Centum potentem urbibus Creten.*] *Virgil*, in the third Book of the *Æneid*:

Centum urbes habitant magnas, uberrima regna.

" The People of *Crete* inhabit a hundred Cities, which are so many powerful and opulent Kingdoms." See the Prose Translation of *Virgil*, p. 150.

Homer calls it in the *Odysssey*, *εννευηταπολις*, an Island that had ninety Cities; and in the *Iliad*, *κατενπολις*, that had an hundred Cities;

but it is necessary to remark, that in the *Iliad* *Homer* speaks of *Crete* as it was in his own Time, and in the *Odysssey* that he introduces *Ulysses* speaking of it as it was at the Time of the Trojan War; for at that Time it had only ninety Cities, the other ten, which were in the Time of *Homer*, being built by the *Dorians* who follow'd *Altbemenes*.

35. *O relietum filiae nomen.*] *Filiae* here is in the Dative; addressing herself to her Father, she says, " That this is a Name which has forsaken her," instead of saying, that she has renounced it, and that she can no longer call him Father. *Torrentius* has remark'd, that *Ariadne* speaks much after the same Manner in *Ovid*:

*Nam pater & tellus iusto regnata Tonanti,
Prodita sunt facto nomina cara meo.*

" For Father and Country these dear Names, have I betray'd by this criminal Action."

37. *Unde? Quo veni?*] It is worth while to take Notice of the Manner in which *Horace* treats this Subject. The first Ideas which he makes to arise in the Mind of *Europa*, are those of a Father whom she has abandon'd, and her Duty which she hath violated.

Si quis infamem mihi nunc juvencum
Dedat iratæ, lacerare ferro, &
Frangere enitar modo multum amati
Cornua monstri.

45

Impudens liqui patrios Penates:
Impudens Orcum moror. ô Deorum
Si quis hæc audis, utinam inter errem
Nuda leones.

50

Antequam turpis macies decentes
Occupet malas, teneræque succus
Defluat prædæ, speciosa quæro
Pascere tigres.

55

Vilis Europe, pater urget absens:
Quid mori cessas? potes hac ab orno
Pendulum zonâ bene te secutâ
Lædere collum.

60

Sive te rupes, & acuta letho
Saxa delectant; age, te procellæ
Crede veloci: nisi herile mavis
Carpere pensum,

Re-

O R D O.

“ nunc dedat mihi iratæ juvencum infamem,
“ enitar lacerare ferro, et frangere cornua
“ monstri modo multum amati. Impudens
“ liqui patrios penates: Impudens moror Or-
“ cum. O si quis Deorum audis hæc, utinam
“ errem nuda inter Leonis. Quæro pascere
“ Tigres dum sum speciosa, antequam turpis

“ macies occupet decentes malas, succusque de-
“ fluat teneræ prædæ. O Vilis Europe, ab-
“ sens pater urget te: quid cessas mori? Potes
“ lædere Collum pendulum ab hac orno, zona
“ bene secuta te. Sive rupes, et saxa acuta
“ letho delectant te; Age, Crede te veloci
“ procellæ: nisi tu regius sanguis mavis car-

N O T E S.

The next arise from the Places which she has left, and those wherein she now finds herself; and this last Reflection brings her to the Remembrance of the infamous Action she had committed with Jupiter; but though she thought of this Action with Horror, yet she takes care not to mention it, she contents herself with giving a frightful Representation of it, by asserting, that Death itself was not sufficient to expiate her Crime.

38. *Virginum culpæ.*] The Expression is general and modest, *Virginum culpa*, for *culpa violatæ virginitatis*. *Culpa*, *peccatum*, and *vitium*, are synonymous Terms, to express the Loss of Chastity, and a criminal Commerce; he calls it *turpe commissum* in the following Verses. Catullus speaking of Juno;

Conjugis in culpa flagravit quotidiana.

It is remarkable, that thro' the whole Nar-

rative of this History, Horace speaks with the utmost Discretion, not a Word escaped him that can in the least offend Chastity. Europa herself draws a Veil over the infamous Action she had committed, and is content with giving a frightful Image of it. The Respect due to the Wisdom and Quality of Lelia Galla demanded this Care.

41. *Portâ fugiens eburnâ.*] Horace here copies after Homer, who, in the 19th Book of the *Odyssey*, writes: “ That there are two Gates of Sleep, the one of Ivory, and the other of Horn: That false Dreams pass thro' the first, and those which represent nothing but the Truth through the Second.” This is also imitated by Virgil, towards the End of his 6th Book, *Sunt geminæ somni portæ*. See the Note in the Prose Translation of Virgil on these Words.

45. *Si quis infamem.*] The Passions here are very naturally described. The Princess finding

“ *my Misfortunes are too real.* Would but any one deliver that in-
 “ famous Bull to me in the Rage I now am, I would either with
 “ *sharp Steel* cut his Horns to pieces, or tear them from *the Head*
 “ of that Monster I just now loved so much. I have had the Im-
 “ pudence to forsake the House of my Father, and, *tho’ a Victim*
 “ to the infernal Gods, I have still greater Impudence to *sully the*
 “ *Earth*, and not to go to Pluto directly. Ye Gods, if any of you
 “ hear these my Complaints, grant I *be left to wander naked and*
 “ *defenceless* among savage Lions. * May this Beauty, *which has*
 “ *been the Cause of my Ruin*, become the Prey of Tigers, before a
 “ frightful Leanness diffuse itself over my lovely Cheeks, † and rifle
 “ me of all my Charms. *But what adds greatly to my Sorrow*, I
 “ think I hear my absent Father, saying, *Europa*, vile *Europa* !
 “ Why do you delay ‡ dispatching yourself ? || This Tree, and
 “ your own Girdle, which you have luckily brought with you, of-
 “ fer you their Assistance to be the Instruments of your Punishment.
 “ Or if you chuse rather *to throw yourself from these Rocks*, the
 “ Points of which promise you a more ready Death, go, precipi-
 “ tate yourself into the midst of the raging Sea, *without any farther*
 “ *Hesi-*

* *I beautiful desire to feed Tigers.* † *And the Moisture leave the tender Prey.* ‡ *To die.*
 || *You may bruise your Neck banging on this Ash-Tree by your Belt which has luckily followed you.*

N O T E S.

finding herself equally blameable and unhappy, knows not where to betake herself. The deceitful Bull, that had abused her, becomes the first Victim of her Fury. He is a Monster, could she but have him, she finds herself vigorous enough to attack him, and tear him to Pieces. Afterwards she falls upon herself, she reproaches herself with her Crime, and thinks of nothing but of expiating it by a speedy Death.

47. *Modo multum amati cornua Tauri.*] *Europa* shewed herself exceeding fond of the Bull, while she was upon the Bank ; for she presented him with Flowers, she crowned him with them, and gently stroked his Sides with her Hands, &c.

50. *Impudens Orcum moror.*] This depends upon the preceding Verse ; ‘ I have had the Impudence to forsake the House of my Father, I have further had the Impudence to make *Pluto* wait for me.’ This is extremely beautiful.

53. *Antequam turpis.*] *Horace* paints here very prettily the natural Disposition of Women, who are less afraid of Death itself, than of the Loss of their Beauty. Yet we may easily believe that *Europa* does not speak thus

from any Attachment she had to her Beauty, or because she wished to die before it was gone ; but it was the better to punish that Beauty which was the Cause of her Misfortune and Crime.

57. *Pater urget absens.*] This Passage will admit of two Interpretations ; your Father pursues you, and sends out his People after you ; or, your Father, though not present, yet haunts you. Absent as he is, you do not cease to have him always before your Eyes, reproaching you with your Crime.

60. *Lædere collum.*] *Bentley* assures us, that *Lædere collum* was never in Use, but that they always said *elidere* or *frangere*, and brings several Examples to confirm it. Therefore he thinks we ought either to read *frange collum*, or,

— *Zona bene te secuta*
Elidere collum.

As *Heinsius* had corrected it in the Margin of his Copy. But before we condemn an Expression, we ought to examine the Reasons, which may induce a Writer to prefer it to others that are more common. *Horace* here says *lædere collum*, and if that learned Man had

Regius sanguis, dominæque tradi
Barbaræ pellex. Aderat querenti
Perfidum ridens Venus, & remisso

65

Filius arcu,
Mox ubi ludit satis; Abstineto,
Dixit, irarum, calidæque rixæ:
Cum tibi invisus laceranda reddet

70

Cornua taurus.
Uxor invicti Jovis esse nescis?
Mitte singultus; bene ferre magnam
Disce fortunam: tua sectus orbis
Nomina ducet.

75

O R D O.

“pere herile pensum, et tradi pellex Dominae
“barbaræ.”

Venus perfidum ridens, et Filius, arcu re-
misso, aderat ei querenti. Mox ubi satis ludit.
“Abstineto, dixit, irarum, calidæque rixæ;

“cum taurus invisus reddet tibi cornua lace-
“randa. Tu, quæ es Uxor Invicti Jovis,
“nescis te esse? Mitte tuos singultus: disce
“ferre bene magnam tuam fortunam, sectus
“orbis ducet tua nomina.”

N O T E S.

had weighed the Matter thoroughly, he might easily have found out the Reason of it. But he does not consider it is a Princess that speaks, and in order to render the Image of Death to which she designed to deliver herself, more agreeable, she avoids all severe and shocking Expressions, and instead of *frangere* chooses rather to say *ledere*, which is a Word less terrifying and frightful.

66. *Aderat querenti.*] Horace here introduces very opportunely *Venus* and *Cupid*, who explain the whole Adventure to *Europa*. No-

thing can be more ingenious, and in my Opinion this Ode might give one the Idea of a Picture of a most excellent Taste.

70. *Abstineto, dixit, irarum.*] 'Tis not every one that can see all the Beauty of this Passage: *Europa* had said, that if she could come at that deceitful Bull, she would use all her Efforts to tear off his Horns; and *Venus* here with a Smile prays her to moderate her Wrath and Transports, because that Bull would offer his Horns to be torn off. It is an ironical Discourse, so graceful, that it

can

O D E XXVIII.

Horace was a great Enemy to Noise and Tumult; for that Reason, sumptuous and splendid Feasts were not at all agreeable to him. It was his ordinary Custom to invite a few select Friends to a frugal Repast, that he might enjoy the Pleasure of Feasting without feeling the Inconveniences of it. This of Neptune brought to Rome a great Number of

A D L Y D E N.

FESTO quid potiùs die
Neptuni faciam? prome reconditum,

Lyde

O R D O.

Quid ego potius faciam festo die Neptuni?

“ *Hesitation*, unless you, who are § the Daughter of a King,
 “ chuse to be the Rival of a strange Mistress, † and to stoop like a
 “ Slave to spin her Wool.” While this *poor unfortunate* Princess
 thus vented her Grief in vain Complaints, malicious-smiling Venus
 * heard her, Cupid standing by her Side, *diverting himself* with his
 Bow unbent. When the Goddess had glutted herself with this
 Pleasure, “ Moderate, says she, *moderate* your Rage, *Europa*, suppress
 “ your Tears, and forbear those heavy Complaints : For this hated
 “ Bull will himself soon offer you his Horns to be broke in Pieces.
 “ *Europa*, continued she, with a serious Air, you are ignorant of your
 “ own Happiness. Don’t you yet know that you are the Wife of
 “ || Jupiter, whose Power is irresistible ? Suppress then these deep
 “ Sighs, ‡ and shew yourself truly worthy of that high Dignity to
 “ which the Sovereign of the Gods hath raised you ; in a little Time
 “ the chief Part of the World shall do itself the Honour to bear your
 “ Name.”

§ Royal Blood.

† Spin the Task of your Mistress.

* Was present.

|| Invincible Jupiter.

‡ Learn to bear your great Fortune well.

N O T E S.

can never be sufficiently praised ; we should therefore beware of reading with some Commentators *Non tibi invisus laceranda reddet*. This would be to lose the whole Beauty of the Passage.

73. *Uxor invicti Jovis esse nescis ?*] This Verse will admit of two Explications ; for it may signify, ‘ You do not know that you are the Wife of Jupiter ;’ you do not know that the Bull, against whom you vent your Rage with so much Violence, is Jupiter, the

Sovereign of the Gods : Or it may be better explained I think with a Point of Interrogation : ‘ Do you not know yourself to be the Wife of Jupiter ?’

75. *Tua seclus orbis.*] *Seclus Orbis*. That is, divided into two Parts ; one Part of the World. Horace here follows poetical Tradition. ’Tis more likely, however, that *Europa* took its Name from a Province called *Europia*, and a City named *Europus*, North of *Macedonia*.

O D E XXVIII.

Strangers, by which means the Streets and Public Houses were quite full and crowded. The Poet at this Time inclines to retire with some of his Friends, and pass a Part of the Day in the Pleasures of Music and good Cheer. This was what gave Occasion to this short Ode, which is written with a very lively and natural Turn.

T O L Y D E.

HOW shall I pass the Time of this great Festival of Neptune most agreeably ? Come Lyde, bring us quickly some of the * best

Cecu-

* Hidden.

Lyde strenua, Cæcubum,
 Munitæque adhibe vim sapientiæ.
 Inclinare meridiem
 Sentis ; ac, veluti stet volucris dies,
 Parcis deripere horreo
 Cessantem Bibuli consulis amphoram.
 Nos cantabimus invicem
 Neptunum, & virides Nereïdum comas :
 Te curvâ recines lyrâ
 Latonam, & celeris spicula Cynthiæ ;
 Summo carmine, quæ Cnidon
 Fulgentesque tenet Cycladas, & Paphon
 Junctis visit oloribus.
 Dicetur meritâ Nox quoque næniâ.

5

10

O R D O.

Lyde strenua prome vinum Cæcubum reconditum, adhibeque vim sapientiæ munitæ. Sentis meridiem inclinare ; ac parcis deripere horreo cessantem amphoram Bibuli Consulis, veluti volucris dies stet.

Nos invicem cantabimus Neptunum, et vi-

rides comas Nereidum : tu recines curvâ lyrâ Latonam, et spicula celeris Cynthiæ ; recines etiam summo carmine Venerem quæ tenet Cnidon fulgentesque Cycladas, et quæ visit Paphon junctis oloribus : Nox quoque dicetur neriâ næniâ.

N O T E S.

8. *Bibuli Consulis.*] *M. Bibulus* had been | by this design to express Wine that was very
 Consul with *Cæsar* in the Year 695. *Horace* | old.

O D E XXIX.

What is said of the Orations of Demosthenes, the Iambics of Archilochus, and the Letters of Atticus, is equally true of the Odes of Horace. Those that are longest are not the least beautiful. To keep up the Spirit of a Work when it is long, requires a superior Genius. He does something more in this Ode, for the farther he proceeds, the higher he rises, and fresh Beau-

A D MÆCENATEM.

TYRRHENA regnum progenies, tibi
 Non antè verso lene merum cado,
 Cum flore, Mæcenas, rosarum, &
 Pressa tuis balanus capillis
 Jamdudum apud me est. eripe te moræ:

5
Ne

O R D O.

O Mæcenas Tyrrhena progenies Regum, jamdudum est tibi apud me merum lene cado non

ante verso, cum flore rosarum, et balanus pressa tuis capillis,

1. *Tyrrhena*

Cecubian *Wine*, and for once † lay aside your obstinate Sobriety. You see the Day begins to decline, yet, as if it waited your Leisure, you delay bringing from the Cellar a Bottle of the Wine that has been mellowing ever since the Consulate of Bibulus. We will sing in turn *the Praises of Neptune* and ‡ the Nereids, and you shall celebrate on your Harp *the Praises of Latona* and Diana the Goddess of Hunting. Our Concert shall end with a Song in Praise of the Goddess who presides over Cnidos and the shining Cyclades, and who, in a Chariot drawn by Swans, frequently visits the Island of Paphos. The Night too, which affords us so much Pleasure, shall not be forgot.

† Apply Violence to. ‡ The green Hairs of the Nereids.

N O T E S.

10. *Nereidum.*] For these Goddesses of the Sea ought to have a Part in the Feast of Neptune. They were the Daughters of Nereus and Doris. To these Divinities the Poet joins Latona, Diana and Venus, who were particularly honoured by Persons of the Sex, and were the ordinary Subject of their Songs.

12. *Cynthiæ.*] Diana has been called Cynthis, and Apollo Cynthius, from a Mountain of that Name which runs a-crofs Delos.

13. *Quæ Cnidon.*] Venus, who presides over Cnidos, of which there was one in Cyprus, and another in Caria. Venus was a-

dored in both, and the Cnidians of Caria were possessed of the beautiful Venus of Praxiteles, for which Nicomedes offered to give as much as would pay all the Debts of the City, which at that Time were very considerable.

19. *Dicetur meritâ Nox quoque nœniâ.*] What the Poet means here is, that the Feast was not to end with the Day, but that Part of the Night was also to be employed in it. For although Nœnia signifies properly a mourning Song, yet the Ancients have not scrupled to make use of it to signify a Sort of lively sportive Song.

O D E XXIX.

lies appear in every Line, until at last he mounts to a Pitch of Sublimity that no other was capable to arrive at. Julius Scaliger gives it this Commendation, Vicesima nona incipit lenissime; tum vero semper assurgit eo usque, quo nemo aliorum pervenire possit.

T O M Æ C E N A S.

M Æ C E N A S, descended of the Kings of Tuscany, I have long reserved for you a * Cask of excellent mellow Wine, which has not as yet been pierced. I have moreover Crowns of Roses, and Store of Essence, which I have prepared on purpose to perfume your Hair. Disengage yourself therefore speedily from † any Thing that

* Wine in a Cask.

† Delay.

N O T E S.

1. *Tyrrhena regum progenies.*] Ode 1. regibus, descended of ancient Kings, and he Book 1. Horace writes, *Mæcenas atavis edito* | here explains who these Kings were, by saying
V o l. I. T t

Ne semper udum Tibur & Æsulæ
 Declive contempleris arvum, &
 Telegoni juga parricidæ.
 Fastidiosam desere copiam, &
 Molem propinquam nubibus arduis :
 Omitte mirari beatæ
 Fumum & opes strepitumque Romæ.
 Plerumque gratæ divitibus vices,
 Mundæque parvo sub lare pauperum
 Cœnæ, sine aulæis & ostro,
 Solicitam explicuere frontem.
 Jam clarus occultum Andromedes pater
 Ostendit ignem ; jam Procyon furit,
 Et stella vesani Leonis,
 Sole dies referente ficos.
 Jam pastor umbras cum grege languido
 Rivumque fessus quærit, & horridi
 Dumeta Silvani : caretque
 Ripa vagis taciturna ventis.
 Tu civitatem quis deceat status
 Curas, & Urbi sollicitus times,
 Quid Seres & regnata Cyro
 Bactra parent, Tanaisque discors.
 Prudens futuri temporis exitum
 Caliginosâ nocte premit Deus ;
 Ridetque, si mortalis ultra
 Fas trepidat. quod adest, memento

10

15

20

25

39

Com-

O R D O.

Eripe te moræ semper contempleris udum Tibur, ut declive arvum Æsulæ et juga Telegoni parricidæ. Desere fastidiosam tuam copiam, et Molem propinquam nubibus arduis. Omitte mirari fumum et opes strepitumque beatæ Romæ. Vices plerumque gratæ Divitibus, mundæque cœnæ pauperum sub parvo lare sine aulæis et ostro, explicuere frontem sollicitam.

Jam Cepheus clarus pater Andromedes ostendit ignem suum occultum ; jam furit Pro-

cyon, et Stella vesani Leonis, Sole referente dies ficos. Jam pastor fessus æstu cum grege languido quærit umbras rivumque, et dumeta horridi Silvani : ripaque taciturna caret vagis ventis.

Tu curas quis status deceat civitatem, et sollicitus Urbi times quid Seres et Bactra regnata Cyro Tanaisque discors parent. Deus prudens premit caliginosa nocte exitum futuri temporis : ridetque, si mortalis trepidat ultra fas.

N O T E S.

ing he sprung from the Kings of Tuscany. See the Remarks on that Ode. The Tuscans were called Tyrrheni, not from a Lybian Prince, whose Name was Tyrrhenus, as some would have it ; but from certain People so called, who inhabited some Islands in the Ægean Sea, which they abandoned to go into Italy. These People were called Tyrrheni

for Tyrſeni, from the Word τυρρεν, turreſ, Towers, because they were the first who found out the Art of building Walls, and fortifying Cities.

4. Balanus.] By balanus, Horace understands, balanus unguentarius, which the Greek and Latins called Myrobalanus, of it they made an excellent Perfume.

3. Tele-

that may retard your coming, and don't always amuse yourself in contemplating † the Valleys of Tivoli, the charming Eminences of the Mountain Esula, and the agreeable little § Hills that surround Tusculum built by the Parricide Telegonus. Drop, *for this Day*, that overflowing Plenty that usually creates a Surfeit. Descend from your Turret that almost reaches the Clouds, and leave off admiring from thence the Smoke, the Riches, and the Noise of Rome, that is now more magnificent than ever. Variety is sometimes pleasing to the Rich, and a plain Supper in a neat tho' mean Cottage, where there's neither Tapestry nor Beds of Purple, has made them often forget their Cares, and become gay and chearful. The bright Constellation Cepheus, the Father of Andromede, discovers already his hidden Fires; Procyon and the Constellation of furious Leo, that foretells the Approach of the Dog-Star, begin to exert all their Rage, the Sun also parches the Earth with its scorching Heat. The Shepherd, with his fainting Flock, retires weary to the Shade of the Forests, to the cooling Streams, and the Groves of * the Sylvan God. † Not the least Breath of Wind can be felt on the River-Side, every Thing is in profound Repose; but you are always busy and solicitous how to support the Grandeur of the City, and, watching over its Safety, are apprehensive what Projects the Seres, the † Baëtrians, and the restless Scythians, who live on the Borders of the Tanais, may be forming against it. God, in his infinite Wisdom, has thought fit to conceal what is future in impenetrable Obscurity, and laughs at Men who carry their Anxiety beyond || the Bounds he has prescribed to them

† Moist Tivoli. § Hills of the Parricide Telegonus. * Rough Silvanus. † The silent Bank wants the restless Winds. † Baëtrum governed by Cyrus. || What is awful.

NOTES.

8. *Telegoni juga.*] Telegonus was the Son of Ulysses and Circe. He slew his own Father without knowing him, and afterwards retiring to Italy, on a small Mountain, not far from Rome, built Tusculum. Strabo writes that this Mountain was divided into several Summits covered with Trees, watered with a great Number of little Rivulets, and adorned with several magnificent Structures.

17. *Andromedes pater.*] Cepheus, King of Ethiopia, or, according, to others, of Phœnicia, was placed in the Number of the Stars, together with Cassiope his Wife, and Andromeda his Daughter.

18. *Procyon.*] Procyon is a Greek Word, which Cicero has translated *antecanem*, which precedes the Dog. That is, which rises before Caniculus, called otherwise Sirius, or the Dog-star. It is a Constellation of three Stars, near the milky Way.

27. *Quid Seres.*] Horace here tells Mæcenas, that he was over-solicitous to protect Rome from Evils wherewith it was not in the least threatened; for at this Time Rome had nothing to fear either from the Seres, who inhabit the Borders of the Eastern Ocean, or the Parthians or Scythians. He endeavours by this Means to prevail with Mæcenas to ease his Mind a little from those Anxieties he felt for the Safety of Rome.

28. *Tanaisque discors*] By the Tanais we are to understand the Scythians, who lived along that River and the Danube. This River is the same with the Don, which takes its Rise in Russia, and empties itself into the Black Sea near Asof. Horace calls it *discors*, because the Scythians and Samaritans, who inhabited along the Banks of it, were often at War with each other.

Componere æquus : cætera fluminis
 Ritu feruntur, nunc medio alveo
 Cum pace delabentis Etruscum
 In mare, nunc lapides adesos,
 Stirpesque raptas, & pecus, & domos
 Volventis unâ, non sine montium
 Clamore, vicinæque silvæ ;
 Cùm fera diluvies quietos
 Irritat amnes. ille potens sui
 Lætusque deget, cui licet in diem
 Dixisse, Vixi : cras vel atrâ
 Nube polum Pater occupato,
 Vel sole puro : non tamen irritum,
 Quodcunque retro est, efficiet ; neque
 Diffinget, infectumque reddet,
 Quod fugiens semel hora vexit.
 Fortuna sævo læta negotio, &
 Ludum insolentem ludere pertinax,
 Transmutat incertos honores,
 Nunc mihi, nunc alii benigna,
 Laudo manentem : si celeres quatit
 Pennas, resigno quæ dedit, & meâ
 Virtute me involvo, probamque
 Pauperiem sine dote quæro.
 Non est meum, si mugiat Africis
 Malus procellis, ad miseras preces
 Decurrere, & votis pacisci,
 Ne Cypriæ Tyriæque merces
 Addant avaro divitias mari

35

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45

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55

60

Tunc

Memento æquus componere quod adest. Cætera feruntur ritu fluminis, nunc in medio alveo delabentis cum pace in mare Etruscum, nunc una volventis lapides adesos, stirpesque raptas, et pecus, et domos, non sine clamore montium, si væque vicinæ ; cum fera deluvies irritat amnes quietos.

Ille deget potens sui lætusque, cui licet in diem dixisse, Vixi : cras Pater Jupiter occupato polum vel atra nube vel sole puro ; non tamen efficiet irritum, quodcunque retro est :

neque diffinget, reddetque infectum, quod fugiens hora semel vexit.

Fortuna læta sævo negotio, et pertinax ludere insolentem ludum, transmutat incertos honores, nunc benigna mihi, nunc alii. Laudo eam manentem : Si quatit celeres pennas, resigno ea quæ dedit, et involvo me mea Virtute, quæroque probam Pauperiem sine dote.

Si malus mugiat Africis procellis, non est meum decurrere ad miseras preces, et pacisci votis, ne meæ Cypriæ Tyriæque merces addant

N O T E S.

31, *Ridet.*] As this moral Sentiment is very just, so it is represented by *Horace* in a manner capable of making a deep Impression. To attempt penetrating into Futurity, is to

torment ourselves to no Purpose, and expose us to the Ridicule of the Gods. *Mæcenas* might very naturally apply to himself, what seems to be here said only in the general.

Tre-

them. Be you careful to order with Prudence what is present ; what is future is like the * Tiber, that sometimes confining itself to the Middle of its Channel, runs gently along into the Tuscan Sea ; at other Times † when the little Rivers, *that empty themselves into it*, are swelled by heavy Rains, it carries along with it *huge ragged Stones, uprooted Trees, Cattle, and even Houses* ‡ with a Noise which makes the Mountains and neighbouring Wood to resound. He only can be said to live *always* happy, and to be *absolutely* Master of himself, who, at the End of every Day, can say, I have lived. Jupiter may cover the Heaven To-morrow with thick Clouds, or *brighten it* with the serene *Rays of the Sun* ; yet he cannot render void what has already come to pass, nor undo and recall what Time, that flies *swiftly along*, hath once carried *with it*. Fortune, which takes great Pleasure in cruel Diversions, and the more cruel the more highly pleased, is continually transferring her unsteady Honours, liberal to me of those To-day which she will perhaps bestow on another To-morrow. If she is willing to stay with me, I am content ; if she flutters her Wings *to leave me*, I resign all her Gifts *without any Uneasiness*, wrap myself in my Virtue, and desire no more than honest Poverty without a Dower. Should my Ship's Mast crack with stormy Winds, I would not have Recourse to whining Prayers, and *by a horrible Kind of Traffick*, strive to obtain *of the Gods*, by my Vows, that the Cargo I have brought from Cyprus and Tyre may not enrich the insatiable Sea ; for then § in my little

* River. † When a violent Shower raises the quiet Rivers. ‡ Nor without the Noise of the Mountains and neighbouring Woods. § By the Help of my two-oar'd Skiff.

N O T E S.

Trepidare equally marks, both the ridiculous Fear which a too foreboding Temper usually occasions, and the superfluous Trouble we often give ourselves, to prevent imaginary Evils, which perhaps might never come to pass.

33. *Cætera fluminis.*] What a beautiful Image of the Vicissitude of human Affairs ! This is a finished Stroke. 'Tis a new Sight which the Poet gives a Reader. A Moral so judiciously varied can never cloy, the Agreeableness wherewith it is seasoned, makes us hearken with Pleasure to the Persuasion.

53. *Laudo manentem.*] This is a necessary Consequence of the Disposition which every Man ought to aim at, of being contented with the Present. A wise Man never shuts the Gate against Fortune when she favours him ; but he never strives to retain her when she begins to frown. The Emperor *Adrian* might have had in View this Passage of *He-*

race, when he caused to be engraved upon a Medal, *Fortunæ manenti.*

55. *Meâ virtute me involvo.*] The Man who has the Wisdom to place his supreme Happiness in Virtue, is not afraid of the Attacks of Fortune. She may despoil us of our external Possessions ; but our Probity is more than a Recompence for all these Losses, and enables us to bear up under them with Patience and Courage.

57. *Non est meum, si.*] This is a natural Consequence of what precedes. The Poet, to shew that he was disposed to encounter with Equanimity all the Accidents of Life, places himself in Circumstances the most proper to put his Virtue to this Trial. Suppose, says he, that enriched with the Commerce of the *Levant*, I was sailing along the *Ægean Sea*, and that on a violent Tempest arising, I betook myself to my Skiff, and saw

Tunc me biremis præsidio scaphæ
Tutum per Ægæos tumultus
Aura feret, geminusque Pollux.

O R D O.

*Arvities mari avaro. Tunc aura, geminusque | præsidio scaphæ biremis.
Pollux feret me per Ægæos tumultus, tutum |*

N O T E S.

the Ship, the Cargo, and all my Hopes swal- | 58. *Miseras preces.*] These conditional
low'd up by the Ocean; I would look upon | Prayers which Virtue blushes at, and the
this Loss with a calm and undisturb'd Mind, | Gods disregard, are called by *Persius*, *Preces*
and would regard it as a signal Instance of the | *emaces*, Prayers of Purchase.
Protection and Favour of the Gods, to escape | 62. *Tunc me biremis.*] These three Lines
the Fury of the Waves, tho' stript of my All. | have not been thoroughly understood by Com-

O D E XXX.

Horace wrote this Ode upon his being the First who in the Latin Language had imitated the Poetry of the Greeks. I have already endeavoured to justify the advantageous Sentiments which Horace seems to

EXEGI monumentum ære perennius,
Regalique situ pyramidum altius;
Quod non imber edax, non Aquilo impotens
Possit diruere, aut innumerabilis
Annorum series, & fuga temporum.
Non omnis moriar; multaque pars mei
Vitabit Libitinam. usque ego posterâ
Crescam laude recens; dum Capitolium
Scandet cum tacitâ virgine pontifex.
Dicar, quâ violens obstrepat Aufidus,
Et quâ pauper aquæ Daunus agrestium
Regnavit populorum, ex humili potens,
Princeps Æolium carmen ad Italos
Deduxisse modos. sume superbiam
Quæsitam meritis, & mihi Delphicâ
Lauro cinge volens, Melpomene, comam.

O R D O.

*Exegi monumentum perennius ære, altius- | obstrepat, et qua Daunus pauper aquæ rex popu-
que situ regali Pyramidum: quod non imber | lorum agrestium regnavit, ego potens ex humili,
edax, non Aquilo impotens possit diruere, aut | dicar princeps deduxisse Æolium carmen ad
innumerabilis series annorum, et fuga temporum, | Italos modos.*

Ego non moriar omnis, multaque pars mei | Melpomene, sume superbiam quæsitam me-
vitabit Libitinam. Ego usque recens crescam | ritis, et volens cinge mihi comam Delphicâ
laude posterâ, dum Pontifex scandet Capitoli- | Lauro.
um cum tacita virgine. Quâ violens Aufidus |

little two-oar'd Skiff, to which I fly directly, a fair Wind and Pollux, the Twin Brother of Castor, will waft me safe over the terrible Ægean Waves.

N O T E S.

mentators. *Horace* represents himself as a Man that was always satisfied with his present Condition. If Fortune was favourable, he was pleased; if she frowned upon him, he acquiesced, and rested, without murmuring, whatever he had received from her, being as well contented with his Poverty as he had formerly been with his Riches. To render this of a more easy Conception by a familiar Example, he tells us, that he is none of those, who, in the Midst of a Tempest, have Recourse to Prayers, and make Vows for their

Safety; but that he submitted to the Decrees of Heaven, and could behold the Rage and Fury of the Waves with the same Tranquillity of Mind, and with the same Confidence, as if the Wind was favourable, and *Castor* and *Pollux* conducted the Vessel. In this Way of explaining it, the Passage is extremely beautiful; *Horace*, tho' a Follower of *Epicurus*, had drawn his Steadiness of Mind from the stoical Philosophy: For he took from every Sect what he thought useful and agreeable to the Dictates of Reason.

O D E XXX.

have had of his own Performances in the Remark on the last Ode of the preceding Book, which is of the same Nature with this, and therefore shall say nothing more of it here.

I Have now raised to myself a Monument more durable than Brass, and * higher far than the Royal Pyramids of Egypt; a Monument which neither Storms nor Tempests can deface, nor the most violent Winds beat down; nor a Succession of innumerable † Ages, or the rapid Flight of Time destroy. I shall not entirely die. The far more noble Part of me shall escape cruel Proserpine. So long as the Capitol stands, and the Pontiff, with the silent Virgin, shall ascend thither to offer the public Sacrifices, ‡ my Reputation ever new, shall increase from Age to Age. In those Places, § through which the rapid Aufid rolls with a violent Noise, and in those dry and barren Countries where Daunus reigned over the warlike Inhabitants, I shall be renowned, in spite of my obscure Birth, for being the first who fitted the ¶ Greek Poetry to the Roman Measures. Assume then, *† my Muse, that noble Pride thy Merits have so justly gained, and chearfully crown me with Laurels bestowed only on the Favourites of the God of Delphos.

* Higher than the Royal Situation of the Pyramids.
shall increase with future Praise.

|| Where.

† Years.

§ Æolian.

† I still now

*† Meleponene.

N O T E S.

1. *Exegi monumentum.*] This Monument | it been raised by any other Hands but his
had done much greater Honour to *Horace*, had | own. But I have already observed, that we
ought

NOTES.

ought not to be too rigorous with the Poets upon the Article of Vanity. *Ovid* speaks of his Works in yet stronger Terms;

*Jamque opus exegi, quod nec Jovis ira, nec ignes,
Nec poterit ferrum, nec edax abolere vetustas.*

2. *Regalique situ pyramidum.*] He here says the Royal Situation of the Pyramids, instead of the towering Pyramids built by several Princes. These Pyramids were twenty in Number, three whereof were remarkably large. See *Amm. Marcell.* Book 22d.

7. *Libitinam.*] *Libitina* was the Goddess who presided over Funerals, whom I take to be the same with *Proserpine* mentioned in Book I. Ode XXVIII.

— — — *nullum
Sæva caput Proserpina fugit.*

8. *Crescam laude recens.*] This is a most beautiful Expression, which comprehends in three Words two magnificent Elogiums; to grow always in Fame, and to preserve through all Ages the Graces of Novelty; these are the richest Gifts of the Muses. *Horace* does not promise himself this in vain; for we see that his Works preserve even to this Day an Air of Novelty, as if they were possessed of a Spirit of Youth, and a Soul exempt from Old-age.

8. *Dum capitolium scandet.*] I am of Opinion, that *Horace* speaks here in the general of all the public Sacrifices that were offered in the Capitol; for in all the Ceremonies the High-priest was always followed by some Vestal. *Horace* here promises himself an eternal Reputation. *Rome* was mounted to such an exalted Pitch of Grandeur, that no Doubt was made of its remaining for ever Mistress of the Universe. *Virgil* feigns, that even before the Foundation of *Rome* this

Eternity was promised to the Romans; for he introduces *Jupiter* saying to *Venus*,

Hic ego nec metas rerum, nec tempora pono.

Whence came the common Use of such Inscriptions as these, *Romæ Eternæ Imperii Æternitas*. But the Poems of *Horace* have survived the Capitol, the Vestals, and that Empire so flourishing. 'Tis only the Productions of the Muses, and what they celebrate, that can, with Justice, promise itself Eternity.

9. *Cum tacitâ virgine.*] By *virgine* he understands the Vestal who accompanied the High-priest, and he adds the Epithet *tacitâ*, because they always kept Silence, the High-priest alone having the Right to pronounce those Words which concern'd Religion.

11. *Et quâ pauper aquæ Daunus.*] Some think that *Daunus*, the Son of *Pilumnus* and *Danae*, reigned in *Daunia*, and that thence it had its Name. By the *Aufidus*, *Horace* means *Peucetian Apulia*, and by *Daunus*, *Daunian*.

12. *Agrestium regnavit populorum.* This is an Ellipsis, where we must supply the Word *rex*, and construe in the following manner; *Qua regnavit Daunus rex populorum agrestium.* *Horace* puts *agrestis* for *bellicosus*, as in a former Ode he says, *rusticorum mascula militum proles.*

13. *Princeps Æolium carmen.*] *Sappho* and *Alceus*, the two whom *Horace* proposed to himself to copy after, were of *Mitylene*, a City of *Æolia* in the Isle of *Lesbos*. It is probable that he would not have boasted so often of his being the first who imitated the Greek Poetry, had not the Public before done him the Justice to acknowledge it.

16. *Melpomene.*] *Melpomene* is here put for the Muses in general; for, properly speaking, she presided only over Tragedy and Rhetoric.

LIBRI TERTII FINIS.

HORACE'S



H O R A C E's

O D E S.

BOOK FOURTH.



Vol. I,

U q

Q. HORATII FLACCI

CARMINUM.

LIBER QUARTUS.

ODE I.

Of all the Books of the Odes of Horace, this is allowed to be the most beautiful, the greatest Part of which was composed during the five or six last Years of Horace's Life. Commentators therefore have no sufficient Ground to imagine, that this Book, as it now appears, was made by the Command of Augustus, some Years after the third. This is absolutely false, as will appear from the Sequel. It is true that Sueton, in his Life of Horace, says, Scripta quidem ejus usque adeo probavit, manuraque perpetuo credidit, ut non modo sæculare carmen componendum injunxerit, sed & vindelicam victoriam Tiberii Drusique privignorum, eumque coegit propter hoc tribus carminum libris ex longo intervallo quartum addere. " Augustus approved so highly of the Poems of Horace, and was so persuaded that they would reach to latest Posterity, that he not only pitched upon him to compose the Carmen Seculare, but

AD VENEREM.

I NTERMISSA Venus diu,
Rursus bella moves? parce precor, precor.
Non sum qualis eram bonæ
Sub regno Cynaræ. desine dulcium

Mater

O R D O.

O Venus, diu intermissa, rursus moves bella? Parce precor, precor. Non sum qualis eram sub regno bonæ Cynaræ. O sæva Mater desine dulcium Cupidinum, desine flectere me jam

N O T E S.

1. *Intermissa Venus diu.*] We have seen, in the first and second Books, that at the Age of forty Horace had renounc'd all Gallantry, and that three or four Years afterward he fell in Love with *Glycere*; and that, in fine, towards his fiftieth Year, he was touched with the Beauty of *Ligurin*. Some separate *intermissa* from *Venus*, and join it to *bella* of the following Verse, This Opinion is supported by Bentley, who construes the whole Passage thus :

*Intermissa, Venus, diu
Rursus bella moves.*

This Construction seems very harsh, and not at all agreeable to the Turn of Horace. But, says the abovemention'd learned Man,
intermissa

H O R A C E ' S

O D E S.

B O O K F O U R T H.

O D E I.

“ also to celebrate the Victory of Drusus and Tiberius; and for that Reason oblig’d him to add a fourth Book to the three he had written a long Time before.” But all that can be inferr’d from this is, that the fourth Book, as we now have it, is not at all the same with that which was extant in the Time of this Historian. For there are a great many Odes in it, which evidently shew themselves to have been made before several others in the preceding Books. Or perhaps Sueton only means, that he published them at that Time by the Command of Augustus. And in this Case we must suppose that the Poet joined some Odes which he had made long before, and which had never yet appear’d abroad in the World, to those which he published by the Command of Augustus. One of these two Things must be allow’d; but the last seems to have the greatest Air of Probability.

T O V E N U S.

VENUS, thou amiable Goddess, after the solemn Farewel I took of you a long Time ago, do you now begin to raise new Tumults in my Breast? Spare me, I beseech you, spare me. I am not the same I was when I wore lovely Cynara’s Chains. Cruel Mother of soft and amorous Desires, give over persecuting

N O T E S.

intermissa cannot, with any Propriety, be said of a Person, but of a Thing. I answer, that *Horace* uses it so here. We are not sufficiently acquainted with the Extent of the *Latin* Language, to be capable of limittig all its Words. *Intermissa* may agree perfectly well to *Venus*, who is taken sometimes for the Passion of Love.

3. *Non sum qualis eram bonæ, sub regno Cynaræ.*] It is impossible to determine precisely at what Time it was that *Horace* was in Love with *Cynara*. He must certainly

have been very young, inasmuch as the Love which *Cynara* had to him, proceeded from no Views of Interest, as he himself boasts in the fourteenth Epistle of the first Book :

Quem scis immunem Cynaræ placuisse rapaci.

As for the Epithet *bonæ* here added, Interpreters are very much divided about the Signification of it. Some think that *Horace* calls *Cynara* good, instead of kind and obliging, because her Regard to him was not

Mater sæva Cupidinum,
 Circa lustra decem flectere mollibus
 Jam durum imperiis: abi
 Quò blandæ juvenum te revocant preces.
 Tempestivius in domo
 Pauli, purpureis ales oloribus,
 Commessabere Maximi;
 Si torrere jecur quæris idoneum:
 Namque & nobilis, & decens,
 Et pro sollicitis non tacitus reis,
 Et centum puer artium,
 Latè signa feret militiæ tuæ
 Et, quandoque potentior
 Largis muneribus riserit æmuli;
 Albanos prope te lacus
 Ponet marmoream sub trabe citreâ.
 Illic plurima naribus
 Duces thura; lyræque & Berecynthiæ

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Delectabere.

O R D O.

Circa decem lustra, et durum mollibus imperiis:
Abi quo blandæ preces juvenum revocant te.

Tempestivius commessabere in domo Pauli
Maximi, illuc ales abi purpureis oloribus, si
quæris torrere jecur idoneum: Namque Paulus
et nobilis et decens est et non tacitus pro sollicitis

reis, et Puer centum artium, late feret signa
militiæ tuæ. Et quandoque riserit potentior
largis muneribus æmuli, ponet te marmoream
sub trabe citreâ prope Albanos lacus. Illic
duces plurima thura naribus: Et delectabere
mistiis carminibus tibiæ Berecynthiæ lyræque

N O T E S.

raised by any selfish Views. Others pretend that *good* signifies here the same with *sweet*, *agreeable*. But *good* often signifies no more than *beautiful*. It was a Word also very often us'd when Mention was made of a Person that was dead, and perhaps *Horace* takes it in the same Sense here; for *Cynara* was dead long before this, as he acquaints us himself in the thirteenth Ode,

— sed *Cynaræ breves*
Annos fata dederunt.

which is of a Date much prior to this.

6. *Circa lustra decem.*] Ten Lustra, that is, fifty Years. A Lustrum was a Space of five Years full and complete, in which it differed from the Olympiads, which consisted only of four Years.

7. *Mollibus imperiis.*] He means, that far from being able to execute the more fatiguing and difficult Attempts that were to be made

under the Ensigns of that Goddess, he was incapable of undertaking those that were easy and agreeable. This, in my Judgment, is the true Meaning of this Passage, which has so much puzzled the Commentators. 'Tis probable also that *Horace*, by *mollia imperia*, means all the Commands of Love, and all the Duties requir'd in that Kind of Warfare. Altho' *Horace* was unable any longer to follow *Venus*, he still found her Yoke easy and agreeable.

10. *In domo Pauli.*] This is the true Reading, and not *in domum*. This is the same *Paulus Fabius Maximus*, who was Consul with *Ælius Tubero* in the Year of the City 742.

10. *Purpureis ales oloribus.*] This is a very remarkable Expression, *Venus ales purpureis oloribus*, for *Venus quæ purpureis oloribus vestita es*. It appears to be an Imitation of the *Greeks*, who sometimes used the same Liberty of speaking. As for *purpureis*, it is

to

secuting and exercising your Dominion over me, now arrived at my fiftieth Year, and unfit to obey your Orders, or taste of your Pleasures. Go whither you are called by the importunate Prayers of youthful Lovers.

You will do better to repair to the House of Paulus; fly thither with your shining Swans, if you want to kindle a Flame in a Breast worthy of you: For he is not only descended of a noble Family, but he is *young and* graceful, and has a Thousand fine Qualities *beside*, and always employs his Eloquence to support the Cause of the Oppressed, which may give you Ground to hope that he will carry the Glory of your Ensigns to a great Distance. And as soon as he finds he has nothing to fear from the rich Presents of his Rival, he will erect a Marble Statue in Honour of you in a Temple of Citron, near the Lake of Alba. There you shall always smell the sweet Incense *he burns upon your Altar*; and with Pleasure hear an agreeable Consort made by the Lyre, the Flute, the

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to be observed that the Ancients used the word *purpureum* to express any lively shining Colour. Thus *Albinovanus* applies it to Snow,

Purpurea sub nive terra latet.

And in another Place.

Brachia purpurea candidiora nive.

We often find *purpurea* among the Ancients taken for *Whiteness*, *Brightness*, and *purpure*, for to *whiten*.

14. *Et pro sollicitis non tacitus reis.*] Those who imagine that this *Maximus* is the same with him to whom *Ovid* writes, apparently found their Opinion upon these Verses of the second Elegy of the first Book *de Pontæ*.

*Vox precor Augustus pro me tua molliat aures,
Auxilio trepidis quæ solet esse reis.*

"I pray Heaven that your Eloquence, which is the common Resource of the Unfortunate, may mollify *Augustus*." But they ought to remember that the same *Ovid* speaks also of the Eloquence of the Father of this *Maximus*, and of his Brother. A Thing vague and indeterminate should not be taken as a sure Mark, it being customary for all young Men to exercise themselves in defending those who were oppressed. The Word *reis* here used, signifies properly one who was pursued and accused in Judgment; but among

the ancient *Latins* it was a common Word to express both Plaintiff and Defendant.

16. *Latè signa feret militiæ tuæ.*] *Horace* tells *Venus* that *Maximus* will carry to a great Distance her Ensigns and Standards, instead of saying that he will enlarge the Bounds of her Empire; because nothing was more proper to demonstrate the Power of Love, than the Example of such a one as *Maximus*; at the same Time it was a very handsome Compliment paid to that *Roman* to call him *Venus's* Standard-bearer, because among the Troops they usually chose for that Office Men of the finest Appearance.

10. *Sub trabe citreâ.*] Trabs for the Temple, a Part for the whole. This Wood was very rare, and in great Esteem at *Rome*. The Citizens must be extremely rich who could afford to have Beds of it; whence *Pliny* says with Reason, *Inter pauca nitidioris vitæ instrumenta hæc arbor est.* *Cicero* had a Table of it, which cost him a prodigious Sum.

21. *Illic plurima naribus.*] It was not enough to promise *Venus* a Statue and a Temple, it was further necessary to assure her, that that Temple should be frequented, and that a great Number of Sacrifices should be offered in it. This is what the Gods were especially jealous of.

22. *Bercynthiæ tibiæ.*] The *Bercynthian* Flute was the same with the *Pbrygian*: He elsewhere calls it *Bercynthium cornu*. In *Varro* we read *Pbrygius Cornus*.

25. *Illic*

Delectabere tibiæ

Mistis carminibus, non sine fistulâ.

Illic bis pueri die

25

Numen cum teneris virginibus tuum

Laudantes, pede candido

In morem Saliûm ter quatient humum

Me nec foemina, nec puer

Jam, nec spes animi credula mutui,

30

Nec certare juvat mero,

Nec vincere novis tempora floribus.

Sed cur, heu, Ligurine, cur

Manat rara meas lacryma per genas?

Cur facunda parum decoro

35

Inter verba cadit lingua silentio?

Nocturnus te ego somniis

Jam captum teneo, jam volucrem sequor

Te per gramina Martii

Campi, te per aquas, dure, volubiles.

40

O D E

O R D O.

Adm sine fistulâ. Illic bis die, pueri, cum teneris virginibus laudantes numen tuum ter quatient humum pede candido in morem Saliûm.

Nec foemina jam juvat me, nec puer, nec spes credula animi mutui, nec juvat certare mero, nec vincere tempora novis floribus.

Sed cur, heu, Ligurine, cur rara lacryma manat per meas genas? Cur lingua facunda cadit inter verba silentio parum decora? Ah! Ligurine, ego jam teneo te captum nocturnis somniis, jam sequor te volucrem per gramina Campi Martii dure, jam sequor te per volubiles aquas Tiberis.

N O T E S.

25. *Illic bis die.*] It was common to sing | ing. The *Latins* had it from the *Greeks*, the Praises of the Gods in their Temples | and the *Greeks*, in all Probability, borrowed twice a Day, in the Evening and the Morn- | it from the Law of *Moses*.

26. *Pueri*

the Voice and Hautboy. There, twice a Day, the Youths and Virgins shall sing Hymns in your Praise, dancing, at the same Time, after the Manner of the Salii.

As for me, I am past the Pleasures of Love, nor do I now flatter myself with the Hopes of a mutual Return to my Passion: I make no Pretensions now to strive who can drink most Bumpers, or to adorn my Head with *Garlands of new-blown Flowers*.

But why, Ligurin, why do the Tears run trickling down my Cheeks? Why falters my eloquent Tongue *on sight of thee*, as if it were deprived of the Power of Speech? Ah, Ligurin, *still with Love possessed*, now I clasp you in my Dreams, now I follow you, thou cruel Fair, through the Fields of Mars, and Tyber's rolling Waves.

ODE

NOTES.

26. *Pueri cum teneris virginibus.*] The Ancients had no Children trained up expressly for singing in the Temple, nor did they employ the public Musicians who sung upon the Theatres; but they chose out of the best Families a certain Number of Boys and Girls, who sung till others were chosen in their Stead. These Places were very much coveted, and it was a great Honour to be of the Number.

28. *In morem Salium ter.*] The Salii were Priests of Mars, instituted by Venus. Every Year they made a Procession with the sacred Shields through all the Quarters of the City. These Processions were made with great Solemnity, and Abundance of Singing and Dancing.

32. *Nec vinsire novis tempora floribus.*] By this it is likely Horace means new Crowns of Flowers, which were a Sign of new Engagements in Love. For when one fell in

Love, it was a Custom to take Crowns, and not to part with them while that Passion continued. Horace therefore, who had quitted all his Crowns, *i. e.* who had given over all Gallantry, tells us it was not proper for him to take others, or enter into new Engagements; this Explication gives a very fine Turn to the Passage.

34. *Manat rara meat lachryma per genas.*] This is one of the surest Characteristics of Love. It is true Sappho, who has admirably collected all the Marks of that Passion, does not expressly mention Tears, but Dacier thinks she comprizes them under Sweat, and that those small Drops of Water, which are excited by the Fire of Love, and distil insensibly from the Eyes, are not really Tears, but, properly speaking, a kind of Sweat. And perhaps it may be for this Reason, that Horace in another Place calls them *Humor*.

r. Pindarum.]

ODE II.

Because this Ode is addressed to Antonius Iulus, who was Consul with Quintus Fabius Maximus, immediately after the Consulship of Paulus Fabius Maximus, of whom we have spoken in the Remarks upon the preceding Ode, the Generality of Interpreters have been of Opinion that these First two Odes were made during the aforesaid two Consulships; the First in the Year of the City 742, and this in 743. But it is certain that they are equally deceived in both these Conjectures; for there is no Ground to make us so much as suspect that Antonius Iulus was Consul when Horace inscribed this Ode to him. It seems to me probable, that it was written about the Year 738, or

AD ANTONIUM IULUM.

PINDARUM quisquis studet æmulari, I-
ule, ceratis ope Dædaleâ
Nititur pennis, vitreo daturus
Nomina ponto.

Monte decurrens velut amnis, imbres
Quem super notas aluere ripas,
Fervet, immensusque ruit profundo
Pindarus ore;

Laureâ donandus Apollinari,
Seu per audaces nova dithyrambos

5

10
Verba

O R D O.

O Iule, quisquis studet æmulari Pindarum, | monte quem imbres aluere super notas ripas.
nititur pennis ceratis ope Dædalea, daturus no- | Donandus laureâ Apollinari, seu devolvit
mina vitreo ponto. Pindarus fervet immen- | verba nova per audaces Dithyrambos, fertur-
susque ruit ore profundo velut amnis decurrens |

N O T E S.

1. *Pindarum.*] Pindar was of Thebes in Bœotia, and lived about the Time of Xerxes, in the seventy-fifth Olympiad, and 476 Years before Christ. There are remaining at this Time but a very few of those Works which Horace speaks of; but what we have are sufficient to justify the Praises which are here given him, and to make us sensible that Antiquity has not judged amiss, in accounting him, by common Consent, the Chief of Lyric Poets.

1. *Studet æmulari.*] The Judgment which Horace here passes upon Pindar is just and unexceptionable. There is nothing more difficult or dangerous than to imitate this Poet.

'Tis for this Reason that in the third Epistle of his Book, speaking of Titius, he says,

Pindarici fontis qui non expalluit haustus.

"Who was not afraid to drink in the Fountain of Pindar." And Quintilian had no doubt this Ode in View, when in the first Chapter of his tenth Book he says: "*Pindar* is without Contradiction the First of the nine Lyric Poets, whether we consider the Greatness of his Genius, the Beauty of his Sentences and Figures, the Variety and Copiousness of his Thoughts and Expression, and that lively Eloquence which

"carries

ODE II.

739, about a Year or eighteen Months after the preceding. The Subject is as follows. Antonius Iulus had written to Horace, and compared him to Pindar. Horace answers him, and endeavours to make him sensible of the great Advantages which the Greek Poet had over him. It is worth while, as we go along, to take notice of the Modesty of Horace; it is very well known what a favourable Opinion he entertained of his own Performances, and in how lofty a Strain he speaks of them. Nevertheless, when he mentions himself along with Pindar, he not only acknowledges himself unequal, but altogether inferior.

TO ANTONIUS IULUS.

WHOEVER, Iulus, attempts to vie with Pindar, soars on Wings joined with Wax in Imitation of Dædalus, and will certainly like Icarus, leave his Name to the azure Sea, into which he falls. As an impetuous Torrent runs thundering down the Mountains, and, swelled by immoderate Rains, overflows its Banks; such is Pindar's profound Eloquence, the Force whereof is irresistible.

This divine Poet justly deserves the Laurel *, whether he introduces new Terms into his bold Dithyrambs, and flies along in unfetter'd

* Of Apollo.

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“ carries all before it as a Torrent; whence
“ Horace with Reason judged that he was
“ imitable by none.”

2. *Iule.*] This Antonius Iulus, the Friend of Horace, was the Son of Marc Anthony and Fulvia. Augustus, after the Defeat of the Father, pardoned the Son; and not content to honour him with the Priesthood, Prætorship and Consulate, and the Government of several Provinces, he also gave him in Marriage Marcella, the Daughter of his Sister Octavia, by her first Husband Marcellus. All these Favours could not hinder this ungrateful Wretch from dishonouring the House of his Benefactor; he was one of the First who debauched Iulia, the Daughter of Augustus, and was found engaged in a Conspiracy against his Person. That he might avoid the Punishment due to his Crimes, he laid violent Hands on himself.

2. *Ceratis ope Dædalea.*] The History of Dædalus and Icarus has been explained in the Remarks on the third Ode of the first Book.

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3. *Vitreo.*] When this Epithet is given to the Sea, it does not signify clear or transparent, but of the Colour of Glass.

5. *Monte Decurrens.*] The Comparison here is admirable. Horace, in this Account which he gives of Pindar, becomes, if we may so say, Pindar himself. He is inspired with his Genius, and speaks his very Language. Solomon speaks much to the same Purpose, in the 18th Chapter of the Proverbs: *Eloquence is a deep River in the Mouth of Man, it is an impetuous Torrent, and a Source of Life.* From this Passage of Horace, Quintilian has drawn that admirable Expression; *Velut quodam eloquentiæ flumine.*

10. *Seu per audaces nova Dithyrambos.*] These were Hymns in Praise of Bacchus. The same Name was also given to the Verses of these Hymns, and it is in this Sense that Horace uses the Word here; and as it is compounded of *δις*, twice, and *θρῆνος* a Triumph, *διθρῆνος*, in transposing the Vowel *ο*, and changing it into *ι*, *διθρῆνος*, Dithyrambus,

X x

Verba devolvit, numerisque fertur

Lege solutis:

Seu Deos, regesque canit, Deorum
Sanguinem; per quos cecidere justâ
Morte Centauri, cecidit tremendæ

15

Flamma Chimæaræ:

Sive quos Elea domum reducit
Palma cœlestes; pugilemve equumve
Dicit, & centum potiore signis

Munere donat:

20

Flebili sponsæ juvenemve raptum
Plorat; & vires, animumque, moresque
Aureos educit in astra, nigroque
Invidet Orco.

Multa Dircaum levat aura cycnum
Tendit, Antoni, quoties in altos

25

Nubium

O R D O.

quo numeris solutis lege: Seu canit Deos regesque sanguinem Deorum; per quos Centauri cecidere justâ morte, per quos flamma chimæaræ cecidit: Sive canit victores, quos, Elea palma, reducit cœlestes domum dicitve | *pugilem, equumve et donat eos munere potiore centum signis: Ploratve juvenem raptum sponsæ flebili; et educit vires, animumque, moresque aureos in astra invidetque nigro Orco. Multa aura levat Dircaum cycnum, quoties*

N O T E S.

thyrambus, one who has had two Triumphs, this Name was given to *Bacchus* on account of his Triumphs; for it was said of him, that he had subdued the whole World, which, at that Time, was divided only into two Parts, as we elsewhere observed.

12. *Numerisque fertur lege solutis.*] This Passage has puzzled all the Commentators. The most learned are of Opinion, that *Horace* calls *Dytherambics numeros lege solutos*, because they have neither *Strophe* nor *Antistrophe*, nor *Epode*. as the other Works of *Lyric Poets* have: But it is more probable that he calls them so, because the Verses were so unequal, and divided in such different Manners, that it is impossible to ascertain any certain Measure to them to sing them regularly.

13. *Seu Deos regesque canit.*] After the *Dytherambics* of *Pindar*, *Horace* mentions his *Hymns* and *Panegyrics*; the *Hymns* were made for the Gods, and the *Panegyrics* upon Heroes.

19. *Deorum sanguinem.*] Kings have been always called the Sons of God. But *Horace* here speaks particularly of *Hercules*, who was

the Son of *Jupiter*, of *Theseus* the Son of *Neptune*, and *Pirithous* descended of *Mars*.

15. *Centauri.*] The *Centaur*s, according to the Fable, were partly Man, and partly Horses. But as it is impossible that two such different Natures should unite together to compose a Body endowed with Life, some obscure Piece of History must certainly have given rise to this Fiction. The Ancients have given the following Account of it. Under the Reign of *Ixion* in *Thessaly*, a Troop of mad Bulls having rendered Mount *Pelion* inaccessible, and ravaged all the Country round about, the King made offer of a great Reward to such as should slay these Bulls. At the Foot of this Mountain, there was a small Town named *Nephele*. In it there was found a Set of young Men bold enough to undertake the War. In order to fit themselves for this Attempt, they exercised themselves for some Time in riding on Horseback, being before accustomed to ride about in a Chariot. When they thought themselves strong enough, and were arrived at a great Dexterity in the Managment of their Horses, they went in pursuit of these Bulls, which they slew with their

unfettered Numbers, or sings of the Gods, or of these *valiant* Kings their Offspring, who so justly destroyed the Centaurs for their *Insolence*, and slew that Monster Chimera, who, breathing nothing but Fire, struck all round it with Terror: Or celebrates the triumphant Return of those who, by gaining the Prize in the Olympic Games celebrated at Elis, raise themselves to an Equality with the Gods; or praises the Wrestler or *swift* Horse and his Rider, and bestows on them Encomiums more glorious and lasting than a hundred Statues. Or laments the sudden Death of a blooming Youth, snatched from his disconsolate Spouse, and renders his Strength, his Courage, and all his fine Qualities immortal, and thus rescues them from eternal Oblivion.

Tho' Antony the Dircean Swan soars out of our Sight, and is lost among the Clouds, yet he still maintains his Flight with equal Force;

NOTES.

their Darts. And this is what gave them the Name of *Centaurs*, from the Greek Κενταύροις, to slay the Bulls. Their success in this having raised their Courage, they in a little Time became insolent, and were resolved to profit of the Advantage which the Address they had so lately acquired gave them. They possessed themselves of the Mountain, and in the Night descended into the Country below, pillaging all the Inhabitants. These having never before seen a Man on Horseback, and not discerning clear enough Objects during the Night, took these Men for Monsters, partly Men, and partly Horses. As they were all of a Town called *Nephele*, and that Word signifies the same with *nubes*, a Cloud, this by Degrees gave Rise to the Fable, that the *Centaurs* were begot of *Ixion* and a Cloud.

17. *Elea palma.*] That is, the Crown that was bestowed upon those who obtained the Prize in the Olympic Games, which were celebrated in *Elis*, a Province of *Peloponnesus*.

18. *Pugilemque.*] The *Pugiles* were those who combated with the *Cestus*. It was one of those Combats which were in use in the four principal Games of Greece. The *Olympian*, *Isthmian*, *Nemean*, and *Pythian* Games. Here *Horace* had in his Eye the seventh Ode of *Pindar* upon the Victors at the Olympic Games, where he praises *Diagoras* the *Rhodian*, for the Victory he had obtained in the Combat of the *Cestus*, and the 10th and 11th

Odes, where he praises *Agessidamus* of *Locres* on the same Account.

19. *Et centum potiore signis munere donat.*] By *munere* we are to understand the Praises which *Pindar* gave the Victors, &c. in his Odes; and when he says that these Presents are more valuable than a hundred Statues, he alludes to a Piece of History, which is preserved to us by a Scholiast upon that Greek Poet. He tells us, that *Pythius* having carried off the Prize at the *Nemean* Games, in the Combat of the *Cestus* and Wrestling, his Friends addressed *Pindar* to write an Ode upon that Victory. That Poet demanding three *Minae* as a Recompence, they answered, that for such a Sum they could raise to him a Statue of Brass; but some Time after acknowledging their Error, they granted him all he demanded; upon which *Pindar* began his Ode as follows: "I am not a Statuary
" to raise Statues which always stand upon
" their Pedestal, but I make Verses which
" fly over the World, and which make
" known in all Places the Glories of those
" whom I celebrate. Fly therefore, my
" Verses, quit *Aegina* in every Ship, and
" tell over all the World, that *Pythius*, by
" his Strength and Address, having gained
" the Victory in Wrestling, and the Combat
" of the *Cestus*, has been crowned at the
" *Nemean* Games."

25. *Dircaum cycnum.*] The *Dircean* Swan, that is, *Pindar*, who was of *Thebes* in *Beotia*, where was the celebrated *Dirca-*

Nubium tractus : ego, apis Matinæ
More Modoque,

Grata carpentis thyma per laborem
Plurimum, circa nemus, uvidique

Tiburis ripas, operosa parvus

Carmina fingo.

Concines majore poeta plectro

Cæsarem, quandoque trahet feroces

Per sacrum clivum, meritâ decorus

Fronde, Sicambros :

Quo nihil majus meliusve terris

Fata donavere, bonique Divi,

Nec dabunt, quamvis redeant in aurum

Tempora priscum.

Concines lætosque dies, & Urbis

Publicum ludum, super impetrato

Fortis Augusti reditu, forumque

Litibus orbum.

Tum meæ (si quid loquar audiendum)

Vocis accedet bona pars ; & ô sol

Pulcher, ô laudande, canam, recepto

Cæsare felix

Tumque dum procedit, Io triumphe

Non semel dicemus, Io triumphe,

30

35

40

45

50
Civitas

O R D O.

ascendit in altos tractus nubium : Ego parvus fingo carmina operosa, more modoque apis Matinæ, carpentis grata thyma per laborem plurimum circa nemus, ripasque uvidi Tiburis.

O Poeta, tu concines Cæsarem majore plectro, quandoque decorus merita fronde, trahet feroces Sicambros per sacrum clivum : Quo, Fata Divique boni, donavere nihil majus meliusve terris, nec dabunt, quamvis tempora re-

deant in priscum aurum. Concines lætosque dies, & publicum ludum urbis, forumque orbum litibus super impetrato reditu fontis Augusti.

Tum, (si loquar quid audiendum) bona pars meæ vocis accedet, ex felix canam ; O sol pulcher, O laudande, recepto Cæsare. Tumque dum procedit, non semel dicemus, et omnis

N O T E S.

an Fountain, Some think that this Fountain obtained its Name from Dirce, the Wife of Lycus King of Thebes ; but Bochart has made it plain that it is derived from the Arabic, Zirca Dirca, which signifies the same with Cæruleus, and which is an Epithet that properly belongs to those Fountains whose Waters are clear ; thus Statius calls it cærulea Dirce.

29. *Grata carpentis thyma.*] Thyme is an Herb very agreeable to the Bees, and of

which they make the best Honey. Columela, in the 4th Chapter of his 9th Book, says, *Saporis præcipui mella reddit thymus* : 'Thyme gives the Honey a very fine Taste.' And Palladius, in the 27th Chapter of his first Book, *Primi saporis mella Thymi succus effundit.* Virgil, in the fourth Book of the Georgics, is of the same Opinion :

Redolentque thymo fragrantia mella.

And

Force; as for me, *Sir*, like a Matinian Bee, that with a great deal of Pains and Care sucks the Sweets of the most exquisite Flowers, I compose my humble Strains with much Labour in the Groves, and on the Banks of these pleasant Rivulets that wash Tivoli.

But you *Antony* shall in a more elevated Strain sing the Praises of *Cæsar* when, crown'd with Laurels, his just Desert, he shall lead the fierce *Sicambri* in Triumph up the sacred Hill, *he*, than whom the Fates and gracious Gods have given nothing greater or better to the World, nor could they, tho' the golden Age were again to begin its Course. You shall sing the Festivals celebrated by the Romans, the public Rejoicings of the City, and no Causes heard in the Forum, for the Joy of the safe Return of brave *Augustus*.

Then (if I can sing any Thing worthy *Cæsar's* Attention) my Voice shall bear a Part with yours, and in *Transports of Joy* I'll thus begin; O glorious Day, O Day that we can't praise too much, O happy Day for *Rome*, which restores to us *Great Cæsar*; and, as he rides in Procession, we will with united Acclamations of Joy cry over and over, *Io Triumphe, Io Triumphe*, and afterwards
go

NOTES.

And a little lower he says, that the Bees retire at Night with their Burden of Thyme,

Crura thyme plena.

31. *Operosa carmina.*] *Operosa*, difficult, that require a great deal of Labour and Study. The *Latins* had much more Trouble in making Verses than the *Greeks*, and this, no doubt, was partly owing to the Defect of their Language, which was not by far so copious as the *Greek*. Those who read *Pindar*, may easily observe a happy Facility, which is never to be met with in the same Degree among the *Latin* Poets.

33. *Majore poeta plectro.*] *Antony* was a Poet. He had published several Works in Verse; and, among others, a Poem consisting of twelve Books, which was intitled *Dionæda*. It was an heroic Poem, whence *Horace* says, *majore plectro*. *Antony* had, without doubt, requested *Horace* to celebrate the Exploits of *Augustus*, and *Horace* again referred that Work to him, as a Poet more capable of so noble an Attempt.

35. *Per sacrum clivum.*] By the sacred Way, along which all the Triumphs passed, because it led directly from the Amphitheatre to the Capitol.

36. *Sicambros.*] These are at this Day the People of *Gualdres*. This Way against the

Sicambri commenced about the End of the 738th Year of the City, five whole Years before the Consulate of *Antony*, and was entirely finished a Year before the said Consulship. All this proves manifestly that this Ode was made during the foresaid War, and while *Augustus* was among the *Gauls*, that is, about the Time that I have fixed upon in the Argument.

37. *Quo nihil majus meliusve.*] The same Thought is express'd in a few Words in his Epistles; *Nil oriturum aliis, nil ortum tale*. This Elogium, as magnificent as it is, has nothing in it beyond the Truth. *Augustus* was always a great Prince, but after he became sole Master of the *Roman* Empire, every Year of his Reign was distinguished by some signal Marks of his Bounty and Clemency. It is not therefore at all surprizing, that the People of *Rome* waited his Return with so great Impatience.

43. *Forumque litibus orbum.*] *Horace* does not here mean, as some learned Men have conjectured, that *Augustus* abolished all Prosecutions, that would be false; but he would have to know, that the Joy for his Return was so great, that the Pleas for some Time ceased, and the Forum was shut up.

49. *Tumque dum procedit.*] Some Manuscripts have *tumque dum procedis*; but there never was an Amendment more necessary than

Civitas omnis; dabimusque Divis
Thura benignis.

Te decem tauri, totidemque vaccae;

Me tener solvet vitulus, relicta

Matre qui largis juvenescit herbis

In mea vota,

Fronte curvatos imitatus ignes

Tertium lunæ referentis ortum,

Quæ notam duxit, niveus videri,

Cætera fulvus.

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O R D O.

*civitas dicet, Io triumphæ, dabimusque thura | herbis, relicta matre, solvet me, in mea vota,
Divis benignis. | vitulus imitatus curvatos ignes lunæ referentis*

*O Iule, decem tauri totidemque vaccae sol- | tertium ortum fronte, quæ duxit notam, niveus
vent te, tener vitulus, qui juvenescit largis | videri, quoad cætera vero fulvus.*

N O T E S.

than here, nor more justly made, in which | naturally follows the *tum* which begins the
I only imitate Mr. Cunningham; for *tumque* | preceding four Lines.

O D E III.

This is one of the finest Odes of Horace; in my Opinion nothing can be found so finished either among the Latins or the Greeks. Scaliger speaking of it says, that he had rather be the Author of this small Poem, than King of Arragon. Such as are duly sensible of the Delicacy of it, the just and natural Thoughts it abounds with, its fine Turn, Nobleness, and the Vivacity of the Expressions, will not be greatly surprized at this Hyperbole. Horace thanks the Muses for the Favours

A D M E L P O M E N E N.

QUEM tu, Melpomene, semel
Nascentem placido lumine videris,
Illum non labor Isthmius

Clarabit pugilem: non equus impiger
Curru ducet Achaico

Victorem; neque res bellica Deliis

Ornatum

O R D O.

*O Melpomene, quem tu semel videris nascentem placido lumine, labor Isthmius non clara- | bit illum pugilem; equus impiger non duces
| illum victorem curru Achaico; neque res bel-*

N O T E S.

1. *Melpomene.*] This Muse, who pre- | Fire, that Harmony and Enthusiasm which
sented by her Favours those for whom she de- | Art and Study may serve to regulate, but
stined the Laurels, is nothing else but that | which Nature only can bestow, and without
which

go and offer *Sacrifices of Incense* to the Gods for their Care of our *august Emperor*.

As for you, *Iulus*, ten Bulls, and as many Kine, shall acquit you of your *generous Vow*, and I will pay mine, by offering a young Heifer just weaned, now frisking about in rich Pastures for that Purpose; his budding Horns resemble the Crescent of the Moon three Days old, and he has a beautiful white Star in his Forehead, but every where else he is red.

N O T E S.

55. *Juvenescit.*] The Understanding of this Word depends upon a Passage of *Varro*, who writes in the fifth Chapter of his second Book *de vita rustica*; *Primum in Bubulo genere ætatis gradus dicuntur quatuor prima vitulorum, secundo juvencorum, tertia bovum novellorum, quarta vetulorum.* Horace therefore here says, *juvenescit*, for *ex vituli ætate, in juvenei ætatem adolescit, juvenescit fit.* This Place deserved an Explication, a Translation not being sufficient to make it understood.

O D E III.

they had shewn him from his Birth; he declares it was in that first Moment that he received from them what distinguished him from others; and by that he demonstrates clearly, that it was his Opinion, that no one could be a Poet, who had not, by a happy Influence received from Heaven in his Birth, that Spirit of Poetry, which cannot be acquired by Art and Study. This Ode seems to me to have been written before the last of the second Book.

T O M E L P O M E N E.

MELPOMENE, he on whom you vouchsafe to look with a favourable Eye at the Time of his Birth, has no Occasion to signalize himself a skilful Wrestler at the Isthmian Games, or endeavour to carry off the Prize, and return Conqueror by his Dexterity in driving a Grecian Chair drawn by swift Horses, or to be crowned by
Mars

N O T E S.

which no Person can merit the Name of Poet. *Melpomene* presided particularly over Tragedy; she is here put for the Muses in general, as in the Ode, *Exegi monumentum.*
3. *Labor Isthmius.*] A Man possessed with the Genius of Poetry, becomes insensible to all those other Excellencies which People of a different Character may perhaps set a great Value upon. Horace makes these Advantages by the Crowns of Greece, and Triumphs of Rome. The Isthmian Games were instituted by *Sisyphus*, King of *Corinth*, in Honour of *Melicertes*, one of the Gods of the Sea, in the Isthmus of *Corinth*, near the Temple of *Neptune*, about 1350 Years before the Birth of Christ. They differed from the

Ornatum foliis ducem,
Quòd regnum tumidas contuderit minas,
Ostendet Capitolio :

Sed quæ Tibur aquæ fertile perfluunt,
Et spissæ nemorum comæ,
Fingent Æolio carmine nobilem.

Romæ principis urbium
Dignatur soboles inter amabiles

Vatum ponere me choros ;
Et jam dente minùs mordeor invido.

O testudinis aureæ
Dulcem quæ strepitum, Pieri, temperas ;

O mutis quoque piscibus
Donatura cycni, si libeat, sonum :

Totum muneris hoc tui est,
Quòd monstror digito prætereuntium

Romanæ fidicen lyræ :
Quòd spiro, & placeo, si placeo, tuum est.

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O D E

O R D O.

Æca ostendet illum ducem ornatum Deliis foliis | minus mordeor dente invido.
Capitolio, quod contuderit tumidas minas Re-
gum ; sed aquæ quæ perfluunt fertile Tibur,
et spissæ comæ nemorum fingent eum nobilem
Æolio carmine.
Soboles Romæ principis urbium dignatur po-
nere me inter amabiles choros vatum, et jam
spiro, et quod placeo, si placeo.

N O T E S.

the Olympic Games only in this, that they were celebrated all the three Years, and that the Victors were crowned with Branches of Pine-tree.

4. *Non equus impiger curru.*] Those who came off victorious in these *Isthmian Games*, or in any of the other Games of Greece, returned from them to their own Country, in a Chariot drawn by four Horses.

6. *Neque res bellica.*] As the Greeks counted nothing more glorious or honourable than to come off victorious in their public Games, so the Romans aimed at nothing higher than to obtain the Honour of a Triumph ; which is the Reason of Horace's joining these two together here.

7. *Deliis ornatum foliis.*] *Delia folia*, Branches of Laurel ; for the Laurel was sacred to *Apollo*, who was born at *Delos*.

9. *Ostendet Capitolio.*] Those who triumphed ascended to the Capitol by the *via sacra*, as has been remark'd on the preceding Ode, they went thither to return Thanks to *Jupiter* for their Victory, and to dedicate to

him the most precious Spoils of the Enemy, and they did not descend till after a magnificent Entertainment, which was made at the Expence of the Republic.

12. *Æolio carmine nobilem.*] In this Picture Horace had an Eye to himself ; for, as he boasts in another Place, he was the first among the Romans who imitated the *Æolian* Poetry. He calls his Verses *Æolian* because he copied from *Alceus* and *Sappho*, who were of *Mitylene*, a City of *Æolia*, and Capital of *Lesbos*. *Pindar* also calls his Harp and Verses *Æolian*, because he wrote in *Doric*, the ancient Language of *Æolia*.

18. *Dulcem quæ strepitum.*] *Strepitus* signifies properly a harsh Noise ; and as that Word was not so fit to express the pleasing Sound which a Goddess made with her Harp, Horace adds the Epithet *dulcem*, to correct and soften it. He does not use the same Method when he is not speaking of a Goddess ; for in the second Epistle of the first Book he says,

Ad-

Mars with Laurels, and carried in Triumph to the Capitol for baffling the haughty Menaces of insolent Tyrants ; No, the murmuring Streams and shady Groves of fruitful Tivoli will inspire him with such sublime Thoughts as will make him famous for Lyric Poetry.

The Sons of Rome, the Mistresses of * the World, deign to give me a Place in the agreeable Company of Poets, whose Approbation makes me already less sensible of the Shafts of Envy.

Divine Muse, who regulatest the harmonious Accents of my Lyre, who, at thy Pleasure, canst give even to mute Fishes the melodious Voice of the Swan : It is to thee I owe the Honour of being pointed out by the Romans as their Lyric Poet. It is owing to thee that I still live, and living please, if I can flatter myself that I do really please.

* Cities.

O D E

N O T E S.

Ad strepitum cytharæ cessatum ducere curam.

And Epistle fourteenth,

— *Nec meretrix tibicina cujus*
Ad strepitum salias terræ gravis.

In these two Places he wanted to express a harsh grating Sound, and it is by this Opposition that we are made sensible of his Delicacy. One of the most learned Interpreters of *Aristotle's* Rhetoric had no Reason to accuse him of having used this Word in a wrong Place.

18. *Pieri.*] The *Pierians*, a People of *Thrace*, having abandoned their own Country, settled in a Part of *Macedonia*, where they consecrated two Fountains to the Muses, the one of which they named *Pimplea*, and the other *Pieria*, which were Names derived from certain Places of their own Country, and it is on Account of these Fountains of *Macedonia*, that the Muses themselves have been called *Pierides* and *Pimpleides*.

20. *Cycni sonum.*] The Voice of the Swan. I can't imagine what could be the Reason of the Credulity of the Ancients about the singing of the Swan, for there is not the least Foundation for all that they have said upon that Subject.

21. *Totum muneris hoc tui est.*] *Horace* could not give a greater Evidence of his Modesty, than by saying, that all the Share of Merit he had was the Gift of the Muses, who could, if they pleased, give Speech to a Fish.

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22. *Quod monstror digiti prætereuntium.*] This is what the Greeks called δεικνύσθαι τὸ δακτυλῶν, to be pointed at with a Finger. *Persius* imitates it in that Verse :

At pulchrum est digito monstari, & dicier hic est.

“ It is a fine Thing to be pointed at with the Finger, and hear it said, There he is.”

24. *Quid spiro.*] The Generality of Interpreters have mistaken this Passage, and been far from conceiving aright on what Account *Horace* says, that he owes his Life to the Muses ; yet he himself explains the Matter very clearly in the fourth Ode of the third Book, where he says to these Goddesses ;

Vestris amicum sentibus & choris,
Non me Philippi versa acies retro,
Devota non exiit arbor
Nec Sicula Palinurus undâ.

“ It is the Regard I have always had for you that saved me in the terrible Defeat at *Philippi*. It is this that guarded me from being crushed by the Fall of an unlucky Tree, and prevented my being overwhelmed by the Waves near Cape *Palinurus*.” The Muses saved him from the Defeat at *Philippi*, because his Poetry recommended him to the Friendship and Protection of *Mæcenat*, and made him obtain his Pardon from *Augustus* ; and this is the precise Thing he refers to here.

Y y

3. *Quam*

ODE IV.

We have here an Ode which was written by the Order of Augustus, and it is evident, from the Grandeur and Nobleness of the Verse, that Horace does all in his Power not to fall short of the Honour which that great Prince had done him, in laying this Command upon him. There is none of his Compositions in which he has made a nearer Approach to the Height and Majesty of Pindar. Quarta nec Pindaro cedit. These are the Words of Scaliger, who says also in the same Book, that in this

DRUSI LAUDES.

QUALEM ministrum fulminis alitem
 (Cui rex Deorum regnum in aves vagas
 Permisit, expertus fidelem
 Jupiter in Ganymede flavo)
 Olim juvenas, & patrius vigor
 Nido laborum propulit inscium;
 Vernisque jam nimbis remotis,
 Insolitos docuere nisus
 Venti paventem; mox in ovilia
 Demisit hostem vividus impetus;

5

10
Nunc

O R D O.

Qualem juvenas & patrius vigor olim propulit nido alitem ministrum fulminis (cui Jupiter rex Deorum permisit regnum in vagas aves, expertus fidelem in Ganymede flavo) adhuc

N O T E S.

1. *Qualem ministrum.*] The Beginning of this Ode appears a little confused and intricate, on account of the long Parenthesis, which breaks the Sense of it as far as the seventeenth Verse. The Manner in which it may be construed is this; *Rhæti et Vindelici, videre Drusum sub Alpibus bella gerentem, qualem, &c.* or as in the Ordo.

2. *Ministrum fulminis.*] The Ancients looked upon the Eagle as the King of Birds, and Minister of Jupiter's Thunder; and Pliny writes, that this Fiction is founded upon Observation and Experience, in as much as the Eagle is the only Bird that Thunder does not touch: *Negant unquam solam hanc ali-*

tem fulmine exanimatam, ideo armigerum Jovis consuetudo indicavit. But that Experience appears to me very doubtful, and I am persuaded that in this they had no other View, but to mark the Vigour and Swiftnefs of that Bird.

3. *Expertus fidelem.*] I cannot determine whether Horace feigned, or whether he might not somewhere have read, that Jupiter gave to the Eagle the Empire over the other Birds, as a Reward for the Fidelity he experienced in him, when he made use of him to carry off Ganymede.

4. *In Ganymede flavo.*] Ganymede was the Son of Iros. Homer writes that he was the most

ODE IV.

Ode Horace has not only surpassed himself, but outdone all Greece. Tota vero cantione hac & seipsum & omnem Græciam superavit. Commentators approve of the Title which they have found in some Manuscripts; Ad urbem Roman de indole ducum; but it is certain that this Title is wrong, and that the Ode can admit of no other than Drusi Laudes, or De Victoriis Drusi, of the Victories of Drusus. It was made about the Year of the City 740, which was the Fifty Third Year of Horace's Age.

The PRAISES of DRUSUS.

JUST as the Eagle Jupiter's Thunder-bearer, (to whom the Sovereign of the Gods gave the Empire over all the Birds that rove thro' the Air, having experienced his Fidelity in the Rape of beautiful Ganymede) incited by the Courage which his Birth and youthful Vigour inspires, *but not yet inured to Hardships*, springs from his Nest, the Vernal Storms being now over, and, assisted by the Winds, trembling *first flutters and attempts to soar*; by and by, *grown bolder*, he darts himself with impetuous Flight amidst the Sheepfolds, where he spreads *Terror and Slaughter*; then, prompted by

NOTES.

most beautiful of Men, and that the Gods stole him away on account of his Beauty. This Rape has been explained in different Manners by the Ancients; but the true History is, that that young Trojan was carried off by Tantalus, King of Lydia, whose Troops had an Eagle on their Ensigns.

9. *Mox in ovilia.*] It is worthy of our Notice, with what Judgment and Conduct Horace treats this Matter. The Eagle, by a Forwardness natural to its Kind, very soon leaves its Nest; but it dares not as yet attempt to wander far, and is very watchful that the Clouds be entirely dissipated; and then, being no longer afraid of a Tempest, it abandons itself by little to the Winds, which teach it to fly; and no sooner does it find itself in a Capacity of cutting the Air with Rapidity and Force, but it begins to try its Strength against the Sheep; and when it has arrived at its utmost Vigour, it attacks Animals of the most formidable Kind.

7. *Vernisque jam nimbis remotis.*] This Passage is of considerable Importance. Julius Scaliger, in his Examination of it, raises a very great Difficulty. Horace (says he) gives the Description of the full grown Eagle, adulta, altho' he ascribes to him Youth, juvenas. Afterwards he sends him against the Lambs and Dragons. For this Reason he cannot here speak of the Spring the Eagle hatches her Young in, which are scarce in Condition to fly at the End of six Months, about August, and are yet but very weak till September. To defend Horace here, Torrensius conjectures, that *nimbus remotis* ought not to be understood of the Beginning of the Spring, but of the End, when the Arrival of Summer has dissipated the Clouds, which in Italy renders the Spring always rainy. But the learned Bentley has very well observed, that at the Arrival of the Summer, these Winds cannot, with any Propriety, be called *Verni*, the Winds of the Spring; for which Reason,

Nunc in reluctantes dracones
 Egit amor dapis atque pugnæ:
 Qualemve lætis caprea pascuis
 Intenta, fulvæ matris ab ubere
 Jam lacte depulsum leonem,
 Dente novo peritura, vidit;
 Videre Rhoëti bella sub Alpibus
 Drusum gerentem & Vindelici; quibus
 Mos unde deductus per omne
 Tempus Amazoniâ securi
 Dextras obarmet, quærere distuli:
 Nec scire fas est omnia. sed diu
 Latèque victrices catervæ
 Consiliis juvenis revictæ,
 Sensere quid mens rite, quid indoles
 Nutrita faustis sub penetralibus
 Posset, quid Augusti paternus
 In pueros animus Neronis.

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Fortes

O R D O.

lia; nunc amor dapis atque pugnæ egit in
 dracones reluctantes:

Qualemve caprea, intentata pascuis lætis, et
 peritura dente novo, vidit leonem jam depul-
 sum lacte ab ubere matris fulvæ:

Talem Rhoëti et Vindelici videre Drusum
 gerentem bella sub Alpibus, quibus unde mos,

deductus per omne tempus, obarmet securi Ama-
 zonia, ego distuli quærere: Nec fas est scire
 omnia; sed diu lateque victrices catervæ re-
 victæ consiliis juvenis, sensere, quid mens,
 quid indoles rite nutrita sub faustis penetrali-
 bus, quid paternus animus Augusti in pueros
 Neronis, posset.

N O T E S.

he judges that we ought to re-establish the
 Reading, which is to be found in several
 Manuscripts;

Vernisque jam nimbis remotis.

This Remark is very judicious, and removes
 all the Difficulty.

11. *In reluctantes Dracones.*] Pliny de-
 scribes the Combat of the Eagles with the
 Dragon in the fourth Chapter of his tenth
 Book thus. "His Combat, says he, with
 "the Dragon is fierce and doubtful, altho'
 "they engage in the Air. The Dragon,
 "with a malicious Greediness, hunts after
 "the Eggs of the Eagle; for which Reason
 "the Eagle attacks him wherever he sees
 "him; but the Dragon winding himself
 "about his Wings, renders them useless, so
 "that they both fall together upon the
 "Ground."

12. *Egit.*] It is worth while to remark
 the Difference and Propriety of the Words
 which Horace here uses, *propulit*, *dimisit*, *egit*.
 He joins the first with *patrius vigor*, the se-
 cond with *vividus impetus*, and the third
 with *amor dapis atque pugnæ*. The Choice
 could not have been more happy, or the
 Gradation more just.

15. *Jam lacte depulsum.*] Virgil uses the
 same Form of Expression;

Depulsos à lacte demi qui clauderet agnos.

And Sueton speaking of Children;

*Infantes firmiores, necdum tamen lacte de-
 pulsos.*

Virgil has *depulsus ab ubere*, and Varro, *de-
 pulsi à matribus agni.*

17. *Rhoëtj.*

by Love of Prey, and a violent Desire to fight, he attacks the most furious Dragons.

Or, like a ravenous young Lion, driven from the Teat of its tawny Dam, which a timorous Goat, intent on her luxuriant Food, discovers at a Distance, *and trembles at his Approaches*, knowing she must inevitably be devoured by his sharp Teeth.

Such did *our Enemies* the Rhoëti and Vindelici see Drusus advancing towards them with his Army near the Alps. Whence these barbarous People had the Custom of arming themselves with Axes I know not, nor is it possible for a Man to know every Thing; but *this we know*, that their Troops, which had for a long Time carried their Conquests far and near, were defeated in their Turn by the good Conduct *and Bravery* of this young Prince, and were made sensible what a happy Genius, cultivated by the paternal Care, and in the Court of Augustus, could do, and what might be expected from the young Neros.

Great

NOTES.

17. *Rhoëti.*] These People inhabited the South Parts of the *Alps*, and are at this Day called the *Grisons*.

18. *Drusum.*] *Claudius Drusus*, the Son of *Tiberius Nero* and of *Livia Drusilla*, who was brought to-bed of him after she had espoused *Augustus*. This young Prince made War against the *Rhoëtians* about the Year of the City 738, while he was as yet only twenty-three Years old. *Velleius Paterculus* gives a Character of him in the ninety-seventh and ninety-eighth Chapters of his Second Book, where he says, that he was possessed of all the Virtues which human Nature is capable to receive, or Study and Education render complete. This confirms what *Horace* is about to say of his natural Disposition, and happy and advantageous Education.

18. *Et Vindelici.*] Some are for taking away the copulative Particle *et*, under this Pretence, that the *Rhoëti* went also under the Name of *Vindelici*. But this Criticism not only does Hurt to the Poet's Verse, which by that means becomes less noble and majestic, but is also injurious to the Memory of *Drusus*. It robs him of a Part of his Glory, by making but one and the same People of these two warlike Nations which he conquered. Geographers and Historians represent them as distinct. *Pliny*, speaking of these People, does not say, *Rhoëti Vindelici*, but *Rhoëti & Vindelici*; as *Strabo* says, *Ραῖτοι καὶ Οὐινδελικοί*. And *Velleius Pa-*

terculus, in the Account which he gives us of this same Expedition of *Drusus* and *Tiberius*, says, *Uterque divisis partibus Rhoetos, Vindelicosque aggressi*.

20. *Amazoniâ securi.*] He gives to the Axe the Epithet of *Amazonian*, because the *Amazons* armed themselves with it, and were the first Inventors of it. They called it in their *Scythian* Language *Sagaris*.

27. *Quid Augusti paternus.*] *Tiberius Nero* died the same Year that he resign'd his Wife *Livia* to *Augustus*, and by his Will named that Prince Tutor, not only to *Tiberius*, who was by this Time almost four Years old, but also of *Drusus*, of whom *Livia* was brought to bed in the Palace of *Augustus*, three Months after her Marriage. *Augustus* therefore was a second Father to the two *Neros*, having married their Mother, and being nominated their Tutor. It is for this Reason that *Horace* uses the Expression, *paternus animi*, which signifies one who has the Feelings and Tenderness of a Father, as in Ode second, Book second;

*Vivet extento Proculeius ævo
Notus in fratres animi paterni.*

It ought not to be passed by without Notice here, that it was believ'd at *Rome*, that there had been some Intimacy between *Livia* and *Augustus*, while she lived with her first Husband, and that *Drusus* sprung from that Commerce;

Fortes creantur fortibus & bonis:
 Est in juvencis, est in equis patrum
 Virtus, nec imbellem feroces
 Progenerant aquilæ columbam.
 Doctrina sed vim promovet insitam;
 Rectique cultus pectora roborant:
 Utcunque defecere mores,
 Dedecorant bene nata culpæ.
 Quid debeas, ô Roma, Neronibus,
 Testis Metaurum flumen, & Asdrubal
 Devictus, & pulcher fugatis
 Ille dies Latio tenebris,
 Qui primus almâ risit adorea;
 Dirus per urbes Afer ut Italas,
 Ceu flamma per tedas, vel Euris
 Per Siculas equitavit undas.
 Post hoc secundis usque laboribus
 Romana pubes crevit, & impio
 Vastata Pœnorum tumultu
 Fana Deos habuere rectos:
 Dixitque tandem perfidus Annibal;

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Dixitque

O R D O.

Fortes creantur fortibus & bonis; Virtus patrum est in juvencis, est in equis: Nec feroces aquilæ progenerant columbam imbellem. Sed Doctrina promovet vim insitam, cultusque recti roborant pectora: Utcunque mores defecere culpæ dedecorant bene nata.

O Roma quid debeas Neronibus, Metaurum flumen est testis, & Asdrubal devictus, et dies ille pulcher qui primus risit alma adorea tenebris fugatis Latio; ut dirus Afer equitavit per Italas urbes, ceu flamma per tedas, vel Euris per Siculas undas.

Post hoc Romana pubes usque crevit secundis laboribus, et fana vastata impio tumultu Pœnorum habuere Deos rectos: tandemque perfidus Hannibal dixit.

N O T E S.

merce; and *Livia* being delivered of him three Months after she had espoused *Augustus*, gave Rise, among other Jokes, to this: *That among fortunate Men, like Augustus, every Thing prospered; for they could have Children at three Months End*; which passed afterwards into a Proverb. If *Horace* therefore had continued only to speak of *Drusus*, the Expression, *animus paternus*, had been capable of a Sense which would have very much displeased *Augustus*. And this was the Reason which obliged him to speak at once of the two *Neroes*, that none might be capable to misinterpret his Meaning.

29. *Fortes creantur fortibus.*] The Design of *Horace* here is, to ascribe all the glorious Actions of *Drusus* and *Tiberius* to the good Education which they had receiv'd from *Augustus*; and to do this in a Manner that might be no wise injurious to the Ancestors of these Princes, he allows that Virtue and Courage are Qualities which we really inherit from our Forefathers; but that Education ought to come to the Assistance of Nature, in order to bring to Maturity and Perfection these happy Seeds, which otherwise would prove very often useless, and without Effect.

33. *Doctrina sed vim promovet insitam.*] Hence we may see how much *Horace* differed from those who maintain, that Virtue comes from Nature, and that Education serves only to polish it, without rendering it better. *Quid enim doctrina proficit?* says *Valerius Maximus*, *ut politiora, sed non ut meliora fiant ingenia, quoniam quidem sola virtus nascitur magis quam fingitur.* Says *Horace*, Virtue comes from

Great Souls, 'tis true, spring *generally* from the Brave and Good; *even* Heifers and Horses inherit the Vigour and Fire of their Sires, nor do we ever see fierce Eagles bring forth a timorous Dove. But 'tis Education assists the natural Genius, and good Instruction that improves the Mind; where-ever these are wanting, Vice *insensibly* corrupts the most promising Dispositions.

O Rome, what do you not owe to the Neroes? Witness the River Metaurus, witness the Defeat of Asdrubal, and that glorious Day, whose Dawn dispers'd the Gloom that had so long invested Italy, and gave us the promising Hopes of a signal Victory, after terrible Hannibal had over-run and laid waste our Cities with the same Fury as Fire does a Forest, or an East-wind sweeps along the Sicilian Sea.

From this Time our Soldiers succeeded in all their Efforts, and the Gods appeared again in the Temples the Carthaginian Mob had plundered and destroyed, as Avengers of so great Impiety, and perfidious Hannibal was at last constrained to say;

“ As

N O T E S.

from Nature, that is incontestible, but Education strengthens and perfects it.

37. *Quid debeas, O Roma, Neronibus.*] This Apostrophe, whatever judicious Critics may say of it, is certainly one of the greatest Evidences of the Excellency of Horace's Genius, and will be approved of by every Man of just Taste and Discernment. *Neronibus*, to the ancient *Neroes*. Horace speaks here of the Consul *Claudius Nero*, who being encamp'd in *Lucania*, within Sight of *Hannibal*, retir'd with six thousand Foot, and a thousand Horse, and in a few Days arriv'd in *Ombria*, and join'd *Salinator*, his Colleague, to oppose the Passage of *Asdrubal*, who was leading a considerable Body of Troops to the Assistance of his Brother. His Diligence in this Instance sav'd *Italy*; for *Asdrubal* was defeated near the River *Metaurus*, and *Nero* returning to his Camp before the *Carthaginians* were appriz'd of his Departure, flung the Head of *Asdrubal* into the Camp of *Hannibal* his Brother, who, from that Moment, thought of nothing else but how to make the best of his Way out of *Italy*. This happened in the Year of the City 546, almost two hundred Years before this was written; and *Horace*, amidst a great many other illustrious Actions of the antient *Neroes*, has pitch'd upon this in particular, not only because it was one of the most important, but also because *Drusus* and *Tiberius* were descended from these two Consuls.

40. *Fugatis Latio tenebris.*] That Day truly dissipated the Darkness in which *Italy* was involved. The Roman Armies had been worsted in several Encounters, and *Rome* itself was upon the Brink of Ruin, had *Asdrubal* joined his Forces with those of *Hannibal*. The Darkness in which *Italy* was involv'd, is a poetical Expression, which admirably represents the deplorable Condition to which the Romans were reduc'd at that Time. In the sacred Books, as well as the prophane, the Word *Darkness* is often taken for *Misfortune*, *Destruction*, *Ruin*; and the Word *Light*, for *Happiness*, *Victory*, *Prosperity*.

41. *Qui primus alma risit adorea.*] *Adorea* was properly a Distribution of Corn, which was made to the Soldiers after a Victory; and hence the Word has been taken to signify the Victory itself, or the Glory acquir'd by it. *Festus*, *Adoream*, *laudem*, *sive gloriam dicebant*. *Pliny*, Chap. third, Book eighteenth, *Gloriam denique ipsam à farris bonore adoream appellabant*.

46. *Et impio vastata.*] For *Hannibal* did not spare so much as the Temples. Witness that of *Teronia*, which *Hannibal* destroyed, and carried away all its Riches. This *Livy* mentions in Book 26th, Chap. 2d.

47. *Pœnorum tumultu.*] It has been observ'd in some of the preceding Books, that the Romans often made use of the Word *tumultus* to express the Civil Wars; but *Horace* here uses it for a War made upon the Romans

Cervi, luporum præda rapacium,
 Sectamur ultro, quos opimus
 Fallere & effugere est triumphus.
 Gens, quæ cremato fortis ab Ilio,
 Jactata Tuscis æquoribus sacra,
 Natosque, maturosque patres
 Pertulit Ausonias ad urbes;
 Duris ut ilex tonsa bipennibus
 Nigræ feraci frondis in Algido,
 Per damna, per cædes, ab ipso
 Ducit opes animumque ferro.
 Non Hydra secto corpore firmior
 Vinci dolentem crevit in Herculem,
 Monstrumve summisere Colchi
 Majus, Echioniæve Thebæ.
 Merses profundo, pulchrior evenit:
 Luctere, multâ proruet integrum
 Cum laude victorem; geretque
 Prælia conjugibus loquenda.
 Carthagini jam non ego nuncios
 Mittam superbos: occidit, occidit
 Spes omnis, & fortuna nostri
 Nominis, Asdrubale interemto.
 Nil Claudiae non perficient manus;
 Quas & benigno numine Jupiter
 Defendit & curæ sagaces
 Expediunt per acuta belli.

ODE

O R D O.

“ Nos, velut cervi præda rapacium luporum, ultro sectamur Romanos quos fallere et effugere est triumphus opimus. Gens, quæ fortis, ab cremato Ilio, jactata Tuscis æquoribus, pertulit sacra, natosque, maturosque patres ad Ausonias urbes: Ut ilex tonsa diris bipennibus, in Algido feraci nigræ frondis, ducit opes animumque, per damna per cædes ab ipso ferro. Hydra corpore secto, non crevit firmior in Herculem dolentem vinci; non Colchi, Echioniæve Thebæ	“ summisere majus monstrum. Merses profundo evenit pulchrior: Luctere, proruet victorem integrum cum laude multa; geretque prælia loquenda conjugibus. Ego non jam mittam superbos nuncios Carthagini: Omnis spes et fortuna nostri nominis occidit, occidit, Asdrubale interemto.” Nil non efficient Claudiae manus; quas et Jupiter defendit benigno numine, et sagaces curæ expediunt per acuta belli.
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N O T E S.

Romans by Strangers. The Reason perhaps may be, because that War was carried on in the Heart of Italy itself, and that Hannibal had brought over entire Cities and Provinces to his Party.

50. *Cervi luporum præda.*] This Discourse is exceeding beautiful; but what is most wor-

thy of Notice, is the noble and delicate Manner in which Horace makes his Court to the Romans; nothing can be more grand than what Horace makes Hannibal say of them.

61. *Hydra.*] Amidst the famous Labours of Hercules, one is the Defeat of the Hydra, a monstrous Serpent, which had retreated to the *Lernian*

“ As Deer destin’d for a Prey to ravenous Wolves we are come to
 “ attack these Romans ; but the most glorious Triumph we can
 “ hope for, is, to avoid fighting them, and make our Escape. This
 “ is the People risen with new Strength out of the Ashes of Troy,
 “ who, after being tossed by *so many* Storms on our Seas, have
 “ settled their Children, their Sires, and their Gods, in the Cities of
 “ Ausonia. Like an Oak hewn and cut with Hatchets in the shady Fo-
 “ rests of Algidus, they gain new Force by their Scars and Wounds.
 “ The Hydra, appearing with more Heads after it had one cut off,
 “ never arose with more Fury against Hercules in the *utmost* De-
 “ spair to see himself overcome. Neither Thebes nor Colchis ever
 “ produced a greater Monster. Plunge them in the Deep, they rise
 “ with greater Lustre. Attack them Sword in Hand, they regain
 “ their Honour by defeating your fresh Troops, tho’ hitherto victo-
 “ rious, and make such furious Attacks as will furnish their Wives
 “ with Matter of Discourse for a long Time after. I shall never have
 “ Occasion to send any more proud Couriers to Carthage *with the*
 “ *joyful News of fresh Victories* ; Asdrubal is no more, all our
 “ Hopes, our Fortune, our Name, are buried with Asdrubal.”

No Enterprize is too hard for the Neroes, whom Jupiter favours so
 remarkably with his Protection, and who, by their great Prudence
 and Conduct, are able happily to extricate themselves from the most
 threatening Dangers they are exposed to in Battle.

N O T E S.

Lernian Lake. The Poets have feign’d that it had a great Number of Heads, and that no sooner was one cut off, than several others appeared in its Place.

63. *Monstrumve summisere Colchi.*] *Monstrum* here signifies the same with a Prodigy, and *Horace* is not speaking either of the Bull which vomited up Flame, or of the Dragons that guarded the Golden Fleece ; but, as *Torrentius* has excellently remark’d, he speaks of the two Armies of Men which sprung from the Teeth sown by *Jason*. One may read the History at full Length in the seventh Book of the *Metamorphoses*.

64. *Echioniæve Thebæ.*] *Cadmus* did the same at *Thebes* that *Jason* had done about two hundred Years before at *Colchis* ; he had sown the Teeth of a Dragon, and thence there sprang up a great Body of Men, who separated themselves into two Bands, and attack’d each other ; there remain’d only four with *Echion* after the Engagement ; which *Echion* became afterwards the Son-in-law of *Cadmus*, and assisted him in the Building of *Thebes* ; whence *Horace* writes *Echioniæve Thebæ*.

69. *Carthagini jam non ego.*] After the Battle of *Cannæ*, *Hannibal* sent his Brother *Mago* to *Carthage*, to acquaint them with the News of the Victory ; and this *African*, not satisfied with representing to the Senate in the loftiest Terms, the happy Success of his Brother, expos’d, at the Gate of the House where the Assembly met, all the Rings which had been taken from the *Romans*, by which they were capable to judge of the Number of Men who had been slain in the Fight. Historians relate that there were about three Bushels and a half of them.

73. *Nil Claudiae non perficient manus.*] The Speech of *Hannibal* ends at *asdrubalo interempto*. *Horace* afterwards resumes his Subject, and foretells the happy Success that would attend all *Drusus*’s Attempts, of whose Safety Providence was in a particular Manner careful.

76. *Per acuta belli.*] *Acuta belli* does not here signify the Stratagems of War, but the Dangers, as in *Livy* and *Tacitus*, *subita belli*, *incerta belli*.

ODE V.

M. le Fevre is of Opinion that this Ode was made about the 734th Year of the City, and 47th of Horace's Age, a little before Augustus's Return from Asia. But if that were true, the Description which Horace here gives of the happy Condition of the Roman People, would savour too much of Flattery; for Rome at that Time was very much agitated with Disorders and Seditions. As for me, I am persuaded that it was written on Occasion of the long Stay of Augustus among the

AD AUGUSTUM.

DIVIS orte bonis, optime Romulæ
Custos gentis abes jam nimium diu :

Maturum redditum pollicitus Patrum

Sancto concilio, redi;

Lucem redde tuæ, dux bone, patriæ: 5

Instar veris enim, vultus ubi tuus

Affulsit populo, gratior it dies,

Et soles melius nitent.

Ut mater juvenem, quem Notus invido

Flatu Carpathii trans maris æquora 10

Cunctantem spatio longius annuo

Dulci distinet à domo,

Votis, omnibusque, & precibus vocat;

Curvo nec faciem littore demovet:

Sic desideriiis icta fidelibus 15

Quærit patria Cæsarem.

Tutus bos etenim prata perambulat:

Nutrit rura Ceres, almaque Faustitas:

Paca-

O R D O.

O Auguste, orte Divis bonis, optime custos Romulæ gentis, abes jam nimium diu; redi, pollicitus maturum redditum sancto concilio Patrum. Bone dux, redde lucem tuæ patriæ: Ubi enim tuus vultus, instar veris, affulsit populo. dies, it gratior, & soles melius nitent.

Ut mater vocat juvenem, votis omnibusque,

& precibus, quem Notus distinet invido flatu à dulci domo, cunctantem longius spatio annuo trans æquora maris Carpathii, nec demovet faciem curvo littore: Sic patria icta fidelibus desideriiis, quærit Cæsarem.

Etenim, te regnante, bos tutus perambulat prata: Ceres almaque Faustitas nutrit rura:

N O T E S.

2. *Abes jam nimium diu.*] For Augustus departed for Gaul in the Year 737; he did not return till three Years after, that is, in 740. | Horace wrote this Ode the Year before. We see therefore that the Romans had very good Ground to complain of his Absence.

13. *Omini-*

ODE V.

Gauls; which ought to be referr'd to the 739th Year of Rome. Nothing can be imagined more tender than what Horace writes to this Prince; he is not content with simply taking Notice of the Love and Veneration that every one had for him, and the Impatience wherewith they expected his Return; he farther explains the Reasons they had to value and esteem him, and from thence takes Occasion to give us a beautiful Picture of the Felicity which reigned throughout the whole Empire under his Government.

TO AUGUSTUS.

GREAT Prince, whom the kind Gods have given the World as the best Guardian of the Roman State, you have now been too long absent from us; please to hasten your Return according to your gracious Promise to the Venerable Senate: Restore *Life and Light* to your Dominions: For your Presence, like the Spring, makes every Thing agreeable; our Days pass with more Pleasure, and the Sun shines with greater Lustre.

As a fond Mother, impatient for the Return of her only Son, detain'd beyond Sea longer than his Year from his dear Home by contrary Winds, never ceases to hasten his Return by all the Methods her Affection can suggest, whether by Vows, Omens, or Prayers; and turns not her wishful Eye one Moment off the winding Shore; thus does your People long with the utmost Impatience and Affection for the Return of their Prince.

Under your happy Reign our Oxen graze in the Meads with Safety; Ceres and kind Plenty make our Lands fruitful; our Traders cross the peaceful Seas with Security: No Man dares now be false to his Promise:

NOTES.

13. *Ominibusque.*] Omen is an Augury taken from the Voices of Men, or the Singing of Birds. In the first Sense it is properly a Word which another speaks by Chance, and of which one makes Application to himself, as in what happen'd to *Paulus Emilius* returning one Day from the Senate, his Daughter, a young Girl, hung about his Neck, crying, *O Father, Perseus is dead.* This was the Name of her little favourite Dog. But *Paulus Emilius* took it as an Augury. *I accept,* says he, *this Presage; Perseus, King of Macedonia, against whom I am sent by the Senate to make War, will be vanquished.* Horace here allows the Word its full Signification.

17. *Prata perambulat.*] The Word *rura* is repeated in the Verse following; and as that Repetition is neither a Figure, nor any ways graceful, *M. Le Fevre* is of Opinion, that we ought to read *prata perambulat.* In the first Verse Horace speaks of the Security wherewith the Flocks wander in the Fields; and in the second, of the Fertility and Abundance of the Fruits of the Earth.

19. *Pacatum volitant per mare.*] At that Time the Empire was not disturb'd either with civil or foreign Wars, as is evident from the Testimony of all Historians. And *Sueton* tells us, that a Ship of *Alexandria* entering the Harbour, and passing by one in which *Augustus*

Pacatum volitant per mare navitæ :

Culpari metuit fides :

20

Nullus polluitur casta domus stupris :

Mos & lex maculosum edomuit nefas :

Laudantur simili prole puerperæ :

Culpam poena premit comes.

Quis Parthum paveat ? quis gelidum Scythæ ?

25

Quis, Germania quos horrida parturit

Fœtus, incolumi Cæsare ? quis feræ

Bellum curet Iberiæ ?

Condit quisque diem collibus in suis,

Et vitem viduas ducit ad arbores :

30

Hinc ad vina redit lætus, & alteris

Te mensis adhibet Deum :

Te multâ prece, te prosequitur mero

Defuso pateris ; & Laribus tuum

Miscet numen, uti Græciâ Castoris

35

Et magni memor Herculis.

Longas ô utinam, dux bone, ferias

Præstes Hesperiae, dicimus integro

Sicci mane die, dicimus uvidi,

Cùm sol Oceano subest.

40

O R D O.

Navitæ volitant per mare pacatum : Fides metuit culpari : Casta domus polluitur nullis stupris : Mos et lex edomuit maculosum nefas : Puerperæ laudantur simili prole : Poena comes premit culpam.

Incolumi Cæsare quis paveat Parthum ? Quis paveat gelidum Scythæ ? Quis paveat fœtus quos horrida Germania parturit ? Quis curet bellum feræ Iberiæ. Quisque condit diem

in collibus suis et ducit vitem ad viduas arbores : Hinc redit lætus ad vina, et adhibet te Deum alteris mensis : Prosequitur te multâ prece, prosequitur te mero defuso pateris ; et miscet tuum numen laribus, uti Græciâ memor miscet Diis nomen Castoris et Herculis.

Dux bone, O utinam præstes longas ferias Hesperiae, hoc dicimus sicci mane integro die, hoc dicimus uvidi, cum sol subest oceano.

N O T E S.

gustus was, the Mariners loaded him with Benedictions, crying out, that to him they ow'd their Lives, their Goods, and their Liberty.

23. *Laudantur simili prole.* The An-

ents had a great Opinion of the Virtue and Chastity of those Wives, whose Children resembled their Husbands, and they pretended to be capable of distinguishing the true Fathers

by

Promise: Our virtuous Houses are no more sullied with Adulteries: Your good Example and the Laws have banished this foul Vice: Mothers are respected for having Children like their Husbands; and every Crime is sure to meet with a speedy and deserved Punishment.

While Cæsar reigns, who fears the Parthians, cold Scythians, or the Germans who look so fierce? Who minds what the cruel Spaniards can do? Every Swain spends whole Days securely on his own Hills, and weds the tender Vines to the lonely * Poplars; from thence returns in the Evening, † and regales himself with a chearful Glas: And at the second Course pays his Vows to you as to a God. He addresses himself to you; he offers you Libations, and pays you the same Worship he does his Household Gods, as Castor and Hercules are adored by grateful Greece.

That you may long live, great Prince, to ‡ bless Italy with Peace and Prosperity, is our first Prayer in the Morning, when sober; and our last in the Evening, when mellow.

* Trees.

† Joyful to Wine.

‡ Give Italy long Holidays.

NOTES.

By this Resemblance, in such a Manner as to pronounce those illegitimate in whom no Resemblance could be observed. And this Sentiment seems to have been very ancient; for *Hesiod* represents it as one of the great Felicities of a People, that their Wives had Children which resembled them. And this was what made *Theocritus* say, that the Heart of a Woman who did not regard her Husband, run perpetually after her Lover, and that her Children might be easily known, for that they did not in the least resemble her Husband.

25. *Quis Partum paveat.*] *Augustus* had either pacified, or brought into Subjection, the East, the North, and the West. The East is marked by the *Parthians*, the North by the *Scythians* and *Germans*, and the West by *Spain*.

29. *Condit quisque diem.*] *Condere diem*, as in *Virgil*, *condere soles*, is properly to bury the Day, that is, to finish it; to pass it wholly, and is a Metaphor taken from the Burial of the human Bodies. *Plautus* says after the same Manner, *comburare diem*, because Bodies were burnt, and an entire finished Day is sometimes called *dies mortuus*.

35. *Uti Græcia Castoris, et magni memor.*] This Passage is commonly misunderstood. We ought not to join *memor* with *Herculis*; on the contrary, they should be separated, and the Construction run thus: *Uti Græcia memor miscet Diis nomen Castoris et Herculis*. *Castor* and *Hercules* held the same Rank among the *Greeks* as the *Lares* among the *Romans*. They were called *conservatores*, and *Dii communis*.

ODE VI.

Some Commentators have thought that this was a secular Poem, but they are certainly very much deceived, and they had easily avoided this Mistake, had they but attended that the Poet himself never speaks in the Secular Poem. This is a Rule without any Exception. This Ode therefore is a kind of Preparation to the Secular Poem which finishes the fifth Book, and of Consequence is on the same Subject as the Twenty first Ode of the

AD APOLLINEM.

DIVUS, quem proles Niobeæ magnæ
Vindicem linguæ, Tityosque raptor
Sensit, & Trojæ prope victor altæ
Phthius Achilles,

Cæteris major, tibi miles impar ;

Filius quamvis Thetidos marinæ

Dardanas turres quateret tremendâ

Cuspide pugnax.

Ille, mordaci velut icta ferro

Pinus, aut impulsa cupressus Euro,

Procidit latè, profuitque collum in

Pulvere Teucro.

Ille non inclusus equo Minervæ

Sacra mentito, malè feriatos

Troas, & lætam Priami choreis

Falleret aulam ;

O R D O.

O Dive, quem proles, Tityosque raptor, et Phthius Achilles prope victor altæ Trojæ, sensit vindicem magnæ linguæ.

Hic major cæteris, miles impar tibi, quamvis filius Thetidos marinæ quateret Dardanas turres pugnax tremenda cuspide. Ille, velut

pinus icta mordaci ferro, aut cupressus impulsa Euro, late procidit, posuitque collum in pulvere Teucro.

Ille non esset inclusus equo mentito sacra Minervæ, ut falleret male feriatos Troas, et aulam Priami lætam choreis ; sed palam gravis

NOTES.

1. *Proles Niobææ.*] Niobe was the Daughter of Tantalus and Eurianasse, the Wife of Amphion, and Mother of several Children. Their Number and Beauty were the Occasion of her Misfortunes. She had the Vanity to prefer herself to Latona, who had only two. The Goddess had Recourse to Apollo

and Diana, who slew all the Children of Niobe. This unfortunate Mother discovered as much Weakness in her Adversity, as she had done Arrogance in her Prosperity. Overwhelmed with Grief, she drowned herself in Tears, and at last obtained of the Gods to be changed into a Rock. *Dacier* is of opi-

mon

ODE VI.

first Book, but has more of Majesty and Strength in it. Horace begs Apollo to hear favourably the Prayers that were to be offered up to him by the two Chorus's of young Boys and young Girls, and exhorts the Chorus's themselves to sing well, and observe exactly the Measure and Cadence.

TO APOLLO.

GREAT God, who made the Children of Niobe feel that you was a severe Avenger of the Affront given you by their Mother's opprobrious Tongue, who punished the great Presumption of the Ravisher Tityus, and humbled haughty Achilles himself, on the Point of taking Troy, for his Insolence.

This Hero, tho' the most valiant of the Greeks the Son of Thetis Goddess of the Sea, he who made such a furious Attack on Troy, as to make its very Towers to shake, was yet an unequal Match for thee. For, like a Pine cut down by a keen Axe, or a Cypress rooted up by the East-wind, thus fell his huge Body which lay extended in Trojan Dust.

This great Warrior would have disdained to be shut up in the famous Horse they feigned was a Sacrifice to Minerva, or to surprize the unhappy Trojans and Court of Priam in the Midst of their Mirth and

NOTES.

nion that the Metamorphoses of Niobe had its Rise from the History of Lot's Wife, who was changed into a Pillar of Salt.

3. *Trojæ prope victor altæ.*] Horace here accuses Achilles of having spoken insolently to Apollo, and he had, without doubt, in view that Passage of the *Iliad*, where Achilles says;

“ You have deceived me, Apollo, who art the most wicked of all the Gods; but you shall not go unpunished, if I have it in my Power to take Revenge.” This is one of the Places of Homer, which Plato blames in the third Book of his Republic.

13. *Ille non inclusus equo.*] Never was there a greater Encomium made upon Achilles than Horace has given him in the eight following Verses. If Achilles had lived, the Greeks had not been reduced to the shameful Neces-

sity of employing Cunning in order to compass the Destruction of Troy; they had taken the City in broad Day-light, and reduced it to Ashes, without sparing either Women, or Children. There is a great deal of Majesty in this Passage, but what more especially merits our Attention is, that Horace does not here speak what was barely suggested to him by an enthusiastic Imagination, he speaks according to the Truth of History; for he had in view that celebrated Dispute between Achilles and Ulysses at the Table of Agamemnon, after the Death of Hector. They were deliberating upon the Means to be used for the taking of Troy, whether they should attempt it by Cunning, or if they should continue to employ Force. Ulysses was of Opinion they should have Recourse to Stratagem, but Achilles opposed it, and speaking of Stratagem

with

Sed palam captis gravis, heu nefas, heu !

Nescios fari pueros Achivis

Ureret flammis, etiam latentes

Matris in alvo :

20

Ni, tuis victus Venerisque gratæ

Vocibus, Divûm pater annuisset

Rebus Æneæ potiore ductos

Alite muros.

Doctor argutæ fidicen Thaliæ

25

Phœbe, qui Xantho lavis amne crines,

Dauniæ defende decus Camenæ,

Levis Agyieû.

Spiritum Phœbus mihi, Phœbus artem

Carminis, nomenque dedit poetæ.

30

Virginum primæ, puerique claris

Patribus orti,

Delix tutela Deæ, fugaces

Lyncas & cervos cohibentis arcu,

Lesbium servate pedem, meique

35

Pollicis ictum ;

Rite Latonæ puerum canentes,

Rite crescentem face Noctilucam,

Prosperam frugum, celeremque pronos

Volvere menses.

40

Nupta

O R D O.

captis, heu nefas, heu ! ureret pueros nescias fari Achivis flammis, etiam latentes in alvo matris : Ni, pater Divûm victus vocibus gratæ Veneris tuisque, annuisset rebus Æneæ muros ductos potiore alite.

O Phœbe, doctor fidicen argutæ Thaliæ qui lavis crines amne Xantho, levis Agyieû defende decus Dauniæ camenæ.

Phœbus dedit spiritum mihi, Phœbus dedit

artem carminis nomenque poetæ.

Vos igitur primæ virginum, puerique orti claris patribus, tutela Delix Dea cohibentis fugaces lyncas et cervos arcu, servate Lesbium pedem ictumque mei pollicis, rite canentes puerum Latonæ rite canentes Dianam Noctilucam crescentem face, prosperam frugum celeremque volvere menses pronos. Jam nupta dices,

NOTES.

with Contempt, declared it as his Mind, that they should go on with open Force, and in broad Day attack it by continual Assaults, until it should be at last forced to surrender.

13. *Equo Minervæ sacro mentito.*] The Greeks, wearied out with the Length of the Siege, caused to be built a wooden Horse, which they filled with the Choice of their Army, and feigned to consecrate it to Minerva. It is well enough known the Manner in which that Horse was received into the City, by which Means it was taken. A

great many of the Ancients look upon this as no more than a Fiction, which they have differently endeavoured to account for. Some say that the Horse was a warlike Machine, made use of in battering the Walls. Others think that the Gate which Antenor opened to the Greeks, had above it the Figure of a Horse. See the *Prose-Translation of Virgil*, Note on the 15th Line of Book 2d.

21. *Ni, tuis victus Venerisque gratæ.*] Horace here says, that Jupiter suffering himself to be prevailed upon by the Entreaties of Apollo

and ill-timed Rejoicings, but would have openly attacked and defeated the Enemy, and what cannot be mentioned without the utmost Horror, would have committed the innocent Children to the Flames, *may I say*, even those in their Mothers Bellies; had not * Jupiter, prevailed on by your Prayers, and those of charming Venus, favoured Æneas's Designs, and consented they should *go elsewhere, and* build another City under more lucky Auspices,

Divine Apollo, who presideest over the Concerts of the Muses, takeest great Pleasure to bathe your *golden* Locks in the Xanthus, and to whom so many Altars are consecrated, please to support the Honour of a Latin Muse.

To Phœbus I owe any Genius I have for Poetry, any Art I have in composing a Poem, and that I ever deserved the Name of a Poet.

Do ye then, select Virgins, and ye Youths, descended from the *most* illustrious Families of *Rome*, who are under the Protection of *Diana*, whose Arrows overtake the swiftest Lynxes and the fleetest Deers, carefully observe the Cadence of my Sapphic Verse, and *with your Voices* keep Time with my Lyre, singing with Solemnity the Son of Latona, and also Diana, who makes her Crescent to shine, who is so favourable to the Fruits of the Earth, and regulates the Course of the revolving Month. By and by, when married, each of you shall, with Pleasure say;

* *The Father of the Gods.*

“ I

N O T E S.

Apollo and *Venus*, resolved the Death of *Achilles*, that by this means *Æneas* might have it in his Power to go and build in some other Part of the World, a City that should have a happier Fate than *Troy*. This nice and delicate Piece of Praise could not but be very agreeable to the *Romans*.

26. *Qui Xanthq lavis amne crines.*] The Ancients usually washed their Hair in the Rivers and Fountains, no doubt because they imagined that that served to give them a more beautiful and shining Colour. This gave Rise to the Phrase, *He washes his Hair in such a River*, instead of, he inhabits the Country watered by that River, as *to drink of the Water of the Rhone* was used in the same Sense.

28. *Agyieus.*] *Agyia* is a Greek Word signifying the Streets of Cities. *Apollo* was called *Agyieus*, that is, *viæ præpositus*; and, on this Account, the *Greeks* erected Altars and Statues to his Honour in their Streets, and before the Doors of their Houses.

VOL. I.

31. *Virginum primæ.*] The two Chorus's consisted of twenty seven Boys and as many Girls, chosen from the most eminent Families in *Rome*, and who had their Father and Mother both living.

33. *Deliaæ tutela Deæ.*] *Diana* presided at the Birth, and over the Education of Children, and they continued under her Protection till Marriage. Whence in *Catullus* they are represented as saying,

*Dianæ sumus in fide
Puellæ et Pueri integri.*

Deliaæ, because *Diana* was born at *Delos*.

35. *Lesbium servate pedem.*] He calls here *Pes Lesbicus* the Measure of the Verse of his Secular Poem, which are Sapphic, as are also those of this Ode, and which were invented by *Alcæus* and *Sappho*, who were of *Mitylene*, the Capital of *Lesbos*.

A a a

41. *Nupta*

Nupta jam dices; Ego Dīs amicum,
 Seculo festas referente luces,
 Reddidi carmen, docilis modorum
 Vatis Horatī.

O R D O.

“Ego docilis modorum vatis Horati, reddidi carmen amicum Dīs, seculo referente luces festas.”

N O T E S.

41. *Nupta jam dices.*] The Romans believed that the young Girls, who had the Honour to sing the Secular Poem, would be the sooner married upon that Account; and this Super-

O D E VII.

The Subject of this Ode is very natural and simple, and almost the same with that of Ode Fourth, Book First; but that does not hinder it from being handled here in a Manner very noble, and altogether new. The Comparison of these two Odes may be of great Service to those who would form themselves to Imitation; at least we may be convinced,

A D T O R Q U A T U M.

DIFFUGERE nives: redeunt jam gramina campis,
 Arboribusque comæ:
 Mutat terra vices; & decrescientia ripas
 Flumina prætereunt:
 Gratia cum Nymphis geminisque sororibus audet
 Ducere nuda choros.
 Immortalia ne speres, monet annus, & alnum
 Quæ rapit hora diem.
 Frigora mitescunt Zephyris: ver proterit æstas,
 Interitura, simul
 Pomifer autumnus fruges effuderit: & mox
 Bruma recurrit iners.
 Damna tamen celeres reparant cœlestia lunæ:
 Nos ubi decidimus

Quò

O R D O.

Nives diffugere, gramina jam redeunt campis, comæque arboribus: Terra mutat vices; & decrescientia flumina prætereunt ripas.	Frigora mitescunt Zephyris: Æstas proterit Ver, interitura simul Pomifer Autumnus effuderit fruges: Et mox iners Bruma recurrit.
Gratia nuda audet ducere choros cum nymphis geminisque sororibus. Annus et hora quæ rapit alnum monet ne speres immortalia.	Tamen celeres lunæ reparant cœlestia damna: Ubi nos vero decidimus, quo pius Æneas, quo dives

“ I had the Honour, at the solemn annual Festival, to bear a Part
 “ in the sacred Hymn composed by Horace, to which the Gods were
 “ pleased to lend a favourable Ear.”

NOTES.

Superstition they had derived from the Theo- | to *Apollo*, says, When *Apollo* arrives, the
 logy of the *Greeks*, who imagined that the | “ Youth must not allow either their Harp
 Children who did not sing and dance at the | “ or Feet to remain in quiet, if they de-
 Arrival of *Apollo* were never married, but | “ fire ever to be married, or arrive at an ex-
 died very young. *Callimachus*, in the Hymn | “ treme old Age.”

ODE VII.

*that the same Subject can furnish a great Variety of Thoughts and
 Expressions, and that a Genius so fruitful as that of Horace, may
 continually draw new Treasures from Funds that seem already exhausted.
 It is impossible to determine in what Time it was written.*

TO TORQUATUS.

THE Snows are gone, the Fields begin to look green again, and
 Leaves appear upon the Trees. The Earth changes its Face,
 and the Rivers shrinking to their ordinary Channel, glide gently along
 their Banks.

The Graces, in a negligent Dress, begin now to dance in Com-
 pany with the Nymphs. The Vicissitude of the Year, and the Hours
 which by their rapid Course bring the smiling Day soon to a Period,
 warn us that we are not to expect Immortality here.

The Cold of *Winter* is softened by the mild Spring Winds; Sum-
 mer follows close on the Spring, but the Summer must give Place in
 its Turn as soon as the Autumn appears, which loads us with its
 Fruits; and then the Winter, however slow it may seem, succeeds
 the Autumn.

Yet the fleet Moons repair the Loss of the agreeable Seasons, by
 renewing them every Year: But we, when once arrived at the melan-
 choly

NOTES.

1. *Diffugere nives.*] *Horace* does not design
 here to give a Description of the Spring, but
 to make *Torquatus* sensible that every Thing
 we see puts us in mind that one Time or other
 we must undergo Death. He lays before him
 the manifest Changes that happen in Nature,
 and the Vicissitudes of the Seasons, in which

he follows the Principles of *Anacreon*, and the
 Philosophers of that Sect, who imagined that
 the Remembrance of Death was the most
 pressing Motive to engage Men in the Pur-
 suit of Pleasure.

13. *Damna tamen celeres.*] The *Damna*
Cœlestia here is very beautiful, but very diffi-
 cult;

Quò pius Æneas, quò Tullus dives, & Ancus,
Pulvis & umbra sumus.

15

Quis scit an adjiciant hodiernæ crastina summæ
Tempora Dî superi?

Cuncta manus avidas fugient hæredis, amico
Quæ dederis animo.

20

Cùm semel occideris, & de te splendida Minos
Fecerit arbitria;

Non, Torquate, genus, not te facundia, non te
Restituet pietas.

Infernis neque enim tenebris Diana pudicum
Liberat Hippolytum:

25

Nec Lethæa valet Theseus abrumpere caro
Vincula Pirithoo.

O D E

O R D O.

dives Tullus et Ancus deciderunt, sumus pulvis et umbra.— Quis scit an Di superi adjiciant crastina tempora summæ hodiernæ? Cuncta quæ dederis amico animo fugient avidas manus hæredis. | *fecerit splendida arbitria de te, non genus, non facundia te, non pietas te restituet. Neque enim Diana liberat pudicum Hippolytum: Nec Theseus valet dirumpere lethæa vincula caro Pirithoo.*

Torquate, cum semel occideris, & Minos

N O T E S.

cult; for which Reason the greater Part of Commentators have avoided to explain it. *Horace* here calls the Seasons *Damna*, because, by a constant Succession, they seem to destroy each other; and he adds the Epithet *Cælestia*, because in Proportion as the Heavens change, it seems to sustain some Loss, and that Time robs it of that which it destroys. The Moon repairs these Losses, because, by renewing the Months, it hastens the Return of the Seasons, and by this means restores what it had taken away.

14. *Nos ubi decidimus,*] The Seasons return, and are renewed, but Men, when they

once die, never return again. *Moschus* says in his third *Idyllium* upon the Death of *Bion*; "Alas! we see that the Flowers of our Gardens grow and shoot up again every Year; but we, the Master-piece of Heaven, who, alone are endowed with Wisdom and Prudence, how soon we are laid in our Graves, have never any further Concern with what passes upon Earth, but are buried in an eternal Sleep."

3. *Quò Tullus dives.*] *Tullus Hostilius*, the third King of *Rome*; he was so rich, that he divided among those who had no Property in Land of their own, a large Field, which was

choly Abode of pious Æneas, rich Tullus, and brave Ancus, become Dust and Shade, *and appear no more.*

Who knows if the Gods will add another Day to this we now enjoy? *Of all the good Things you possess,* dear Torquatus, nothing shall escape the Hands of your covetous Heir, but what you now lay out upon your Pleasures.

When Death once seizes you, and Minos has, by his solemn Sentence, publickly assign'd you your Abode, neither your Quality, your Eloquence, nor your Piety, shall be able to rescue you *from the Grave*; for Diana herself could not bring her chaste and *belov'd* Hippolitus to Life again, nor was Theseus ever able to break the Chains wherewith his dear Pirithous is bound.

N O T E S.

the Inheritance of the Crown, saying, that his Patrimoy was sufficient to furnish the Sacrifices, and the Expence of his own House.

17. *Quis scit.*] This is another Motive to induce *Torquatus* to neglect nothing that might contribute to the Pleasure and Happiness of Life. 'Tis even stronger than the foregoing; for to tell a Man that he must some Time or other die, is not so effectual to make him lay hold of the present Opportunity, as to tell him, that he is not sure of a Day.

21. *Splendida arbitria.*] Very few Commentators have given a right Explication of these Words. *Heinsius* thinks that they are the same with Judgments full of Majesty and Gravity; but the true Meaning is solemn Judgments, Decrees pronounc'd in full Assembly, from which there lies no Appeal. *Horace* here regards *Minos's* Character as sovereign Judge, who pronounced final Sentence.

23. *Torquate.*] This *Torquatus* was the Son of *L. Manlius Torquatus*, who was Consul the Year that *Horace* was born, and whose Marriage is celebrated by *Catullus* in that

Epithalamium which still remains of his.

25. *Infernis neque enim tenebris.*] In the Time of *Horace* the Romans offer'd Sacrifices that were common to *Diana* and *Hippolytus*, whom they believed was restored to Life by *Æsculapius* at the Entreaty of that Goddess; but *Horace*, who was not naturally too credulous, laughs at that Superstition.

27. *Non Lethæa valet Theseus.*] What *Horace* says here of *Hippolytus* contradicts the Fable, and what he adds concerning *Theseus* and *Pirithous*, seems to destroy his own Reasoning; because if *Theseus* was not able to rescue *Pirithous*, yet *Hercules* deliver'd *Theseus*: But one Sentence is sufficient to make this Difficulty vanish, and I wonder that no one has hitherto thought of it. *Horace* speaks throughout this whole Ode as an *Epicurean*; for according to *Epicurus* a Resurrection was impossible; and of consequence all the popular Opinions concerning *Theseus*, *Hippolytus*, and a great many others, who were said to have returned from the Regions below, were looked upon by them as pure Chimeras.

O D E VIII.

A good Poet possesses a Talent that always enables him to return the good Offices he receives from his generous Friends. Horace had apparently receiv'd some Present from Censorinus. In Return, he addresses this Ode to him,

AD MARTIUM CENSORINUM.

DONAREM pateras, grataque commodus,

Censorine, meis æra sodalibus :

Donarem tripodas, premia fortium

Graiorum : neque tu pessima munerum

Ferres, divite me scilicet artium

Quas aut Parrhasius protulit, aut Scopas ;

Hic saxo, liquidis ille coloribus

Solers nunc hominem ponere, nunc Deum.

Sed non hæc mihi vis ; non tibi talium

Res est aut animus deliciarum egens

Gaudes carminibus : carmina possumus

Donare, & pretium dicere muneri.

Non incisa notis marmora publicis,

Per quæ spiritus & vita redit bonis

Post mortem ducibus ; non celeres fugæ,

15
Ræ-

O R D O.

O Censorine, ego commodus donarem pateras, grataque æra meis sodalibus : Donarem etiam tripodas præmia fortium Graiorum : Neque tu ferres pessima munerum, scilicet me divite artium quas aut Parrhasius aut Scopas protulit ; hic solers saxo, ille solers liquidis coloribus, nunc ponere hominem, nunc Deum. Sed hæc vis non est mihi. Non tibi res aut animus est egens talium deliciarum.

Gaudes carminibus, possumus dare carmina et dicere pretium muneri, non marmora incisa notis publicis, per quæ spiritus et vita redit bonis ducibus post mortem ; non celeres fugæ, mi-

N O T E S.

I. Donarem.] We are to regard this Ode as a Present which the Poet makes to Censorinus on one of the Days of the Feast of the Saturnalia ; during which Time it was common among the Romans to send some Present to their Friends. It is in this Sense that we are to understand the Word *donarem*.

I. Pateras.] A Cup was a Present usually made to some great Commander or General of an Army ; witness that which was given to

Amphytrion, Plaut. Sect. I. V. 104. Post ob virtutem Hero Amphytrioni patera donata aurea est, qui Pterela potitare rex solitus est.

“ Afterwards they made a Present to my Master of a Cup of Gold, out of which King Pterelas us'd to drink.” Scipio, in like Manner, gave one of them to Masanissa, Liv. I. 30. *Masanissam primum Regem appellatum, eximiisque ornatum laudibus aurea corona, aurea patera, &c. donat.*

I. Commodus]

ODE VIII.

which was all the Acknowledgment in his Power to make ; and Censorinus was well satisfied with it. It is writ in a very noble and majestic Stile, and runs entirely on the Praises of Poetry.

TO MARCIUS CENSORINUS.

CENSORINUS, I would chearfully present my Friends with Cups, and curious Vases of Brass ; I would give them Tripodes, the usual Reward of the valiant Greeks ; nor should the Presents I would make you be the least valuable, had I a Cabinet enriched with the Master-pieces either of Parrhasius or Scopas ; the one a celebrated Statuary, the other a curious Painter, equally inimitable in representing sometimes a Man, sometimes a God.

But I am not so rich, and happy for me that you are so well provided with such Curiosities that you wish for no more.

You love Poetry I know, with that I can gratify you, and shew its Worth and Use : For neither Marble Statues, with pompous Inscriptions, which seem to restore Breath and Life to illustrious Generals some Years after their Death, nor the precipitant Flight of Hannibal

NOTES.

1. *Commodus.*] This Word should be join'd with *donarem*, *donarem commodus*, I would give willingly, chearfully.

Censorine.] This is C. Marcius Censorinus, who was Consul with *Asinius Gallus* in the 745th Year of the City. He died about eight Years after *Horace*. *Velleius Paterculus* speaks of the Regret occasioned by his Death in very strong Terms ; *Obiisse Censorinum graviter tulit civitas, virum demerendis hominibus genitum.*

6. *Parrhasius.*] He was a celebrated Painter, born at *Ephesus*, cotemporary with *Leucis*, who lived about four hundred Years before Christ. *Pliny* says of him ; *Primus symmetriam picturae dedit, primas argutias vultus, elegantiam capilli, venustatem aris, confessione artificum in lineis extremis palam adaptus. Haec est in pictura summa subtilitas.*

8. *Nunc hominem ponere, nunc Deum.*] *Parrhasius* had painted a *Theseus*. He had al-

so painted in the same Picture *Meleager*, *Hercules*, and *Perseus* ; and in another, *Aeneas*, *Castor*, and *Pollux*. *Scopas* had made a Statue of a *Venus*, a *Phaeton*, an *Apollo*, a *Vesta*, &c. The greatest Part of these Statues and Pictures were at *Rome* ; whence the Reason of what *Horace* here says, *Nunc hominem ponere, nunc Deum.*

10. *Aut Animus.*] *Horace* does not here say to *Censorinus* that he has no Taste for Statues or Pictures ; that would have been a Reproach which had but ill agreed with what he says immediately before, that he was well provided with them, *Nec tibi est animus egens talium divitiarum.* You are not covetous of these Possessions, you are content with what you have, and desire no more. For the insatiable Covetousness *Horace* here refers to is a great Defect of the Mind.

Rejeclæque retrorsum Annibalis minæ;
 Non impendia Carthaginiis impiæ,
 Ejus, qui domitâ nomen ab Africâ
 Lucratus rediit, clarius indicant
 Laudes, quàm Calabræ Pierides: neque
 Si chartæ fileant quod bene feceris,
 Mercedem tuleris, quid foret Iliæ
 Mavortisque puer, si taciturnitas
 Obstaret meritis invida Romuli?
 Ereptum Stygiis fluctibus Æacum
 Virtus, & favor, & lingua potentium
 Vatum divitibus consecrat insulis.
 Dignum laude virum Musa vetat mori:
 Cœlo Musa beat. sic Jovis interest
 Optatis epulis impiger Hercules:
 Clarum Tyndaridæ fidus ab infimis
 Quassas eripiunt æquoribus rates:
 Ornatus viridi tempora pampino
 Liber vota bonos ducit ad exitus.

20

25

30

O D E

O R D O.

neque Annibalis rejeclæ retrorsum; non impendia Carthaginiis impiæ, clarius indicant laudes ejus, qui rediit lucratus nomen ab Africa domita, quam Calabræ Pierides: neque si chartæ fileant tu tuleris mercedem quod bene feceris, quid foret puer Iliæ Mavortisque, si invida taciturnitas obstaret meritis Romuli? Virtus & favor, & lingua potentium vatum, consecrat in-

sulis divitibus Æacum ereptum Stygiis fluctibus. Musa vetat virum dignum laude mori: eumque musa beat cœlo. Sic impiger Hercules interest optatis epulis Jovis: Sic Tyndaridæ clarum fidus eripiunt quassas rates ab infimis æquoribus: Sic, Liber ornatus tempora viridi pampino, ducit vota supplicantium ad bonos exitus.

N O T E S.

16. *Rejeclæque retrorsum.*] Antient Interpreters take *minæ rejeclæ retrorsum* simply for *remotæ, pro nihilo ductæ*; but Horace had in View that Scipio passing into Africa, Hannibal was obliged to follow him, and employ in the Defence of his own Country all the Forces wherewith he had threatned Italy; hence Horace says, *rejeclæ retrorsum*. Possibly he had in his Eye that Passage of Livy, where Han-

nibal says to Scipio, *Hic cernis me ante mœnia prope obsessæ patriæ quibus terrui vestram urbem, ea pro mea deprecantem.*

17. *Non impendia Carthaginiis impiæ.*] Many Manuscripts and Editions have *incendia*. Now it is certain, that the Scipio whom Ennius sung was not he that destroy'd and burnt Troy, but he that laid it under Tribute; which historical Fact is attested by the Tribune

nibal forced to return whence he came after all his Menaces, nor impious Carthage made Tributary to *Rome*, so loudly proclaim his Praises, who, by conquering Africa, acquired the glorious Sirname of *Africanus*, as the Calabrian Muses; nor would your Virtue ever meet with its just Reward, were it not for Poetry. What would, by this Time, have become of the very Name of Romulus, the Son of Ilia and Mars, if Silence, jealous of his Glory, had buried all his brave Actions in Oblivion? It was the Strength of Numbers, the Credit of great Poets, and the Harmony of their Verses, that rescued *Æacus* from the Stygian Lake, and placed him in the blessed Islands, where he is adored as a God.

The Muses forbid the Man to die who truly merits Praise, and gives him a Place among the happy in Heaven. Thus laborious Hercules * Castor and Pollux, those bright Constellations, rescue the Ships shattered by a Storm from the Bosom of the Deep; and thus Bacchus, always adorned with a Vine-Branch, brings the Desires of those who own his Power, to a happy Issue.

* The Son of Tyndarus.

NOTES.

Bune Titus Sempronius Graccus, tho' an Enemy of Scipio. See Tit. Liv. Au. L. 38. C. 53. So that those who read *incendia*, make Horace confound not only Time in referring to the second Punic War what did not happen till the Third, but also confound Persons, in referring to the great Scipio what was done fifty Years afterwards by Scipio Æmilianus.

25. *Ereptum Stygiis fluctibus Æacum.*] He says that the Poets have a Power to rescue Men from Oblivion, and enrol them among the Gods; that it is, by their Credit, *Æacus* holds so honourable a Place in the Elysian Fields; that *Hercules* is seated at the Table of *Jupiter*; *Castor* and *Pollux* appointed to guard from Shipwreck Vessels when attacked by a Storm; and *Bacchus* hears the Vows of those who invoke him. By which he gives us to understand what kind of Assent People of good

Sense gave to those Fables, of which their Theology was full.

26. *Virtus.*] He does not here mean *virtus Æaci*, the Virtue of *Æacus*, but *virtus Vatum*.

34. *Vota bonos ducit ad exitus.*] We ought to take particular Notice of this Expression. Instead of saying simply, *Bacchus Deus est*, he says, *Ducit vota hominum ad bonos exitus*. For Vows were addressed only to the Gods. This is what *Virgil* says to *Daphnis* in his fifth Eclogue;

— *Damnabis tu quoque votis.*

The Meaning is, “ You shall hear the Vows of Men, and thereby oblige them to make Acknowledgment, and acquit themselves of their Vows.”

ODE IX.

Horace raises his Voice to the highest Pitch, in order to sing the Praises of a Hero, wise, upright, disinterested, and faithful to his Country. Yet, who would believe it? The Subject of all these Elogiums was a base, covetous, effeminate Traitor. Is this therefore a downright Flattery in the Poet, or is it by way of Irony? Neither the one nor the other of these is the Case. Lollius was a double deceitful Man, and had hitherto appeared only in a favourable Light. No Wonder then that Horace was deceived; Augustus himself was so at the same Time. Those who are acquainted with Courts, are not ignorant that Characters of this Kind are very common. Deceived by an Appearance of Pro-

AD LOLLIVM.

NE fortè credas interitura, quæ
 Longè sonantem natus ad Aufidum,
 Non antè vulgatas per artes
 Verba loquor socianda chordis.
 Non, si priores Mæonius tenet
 Sedes Homerus, Pindaricæ latent,
 Cæque, & Alcæi minaces,
 Stesichorique graves Camenæ :

5

Nec,

O R D O.

O Lolli, ne forte credas verba interitura quæ | Si Mæonius Homerus tenet priores sedes,
 ego natus ad Aufidum longè sonantem loquor so- | Pindaricæ, Cæque, et Camenæ Alcæi mina-
 cianda chordis, per artes non antè vulgatas. | ces, gravesque Camenæ Stesichori non ideo la-

N O T E S.

1. *Ne forte credas.*] This first Part consists of twelve Verses. In it he combats two Prejudices equally unjust and disadvantageous to Authors. The first, when Judgment is made of the Merit of a Poet from the Country in which he was born. The Second, when a Poet is undervalued who has not arrived at the utmost Perfection of his Art. It is very wrong to determine in this Manner. There is no Country but what may produce excellent Genius's, and, among the unequal Talents that Poets are possessed of, a candid Judge will find different Degrees of Merit, all highly worthy of Esteem.

1. *Longè sonantem natus ad Aufidum.*] Horace was of *Apulia*, which was watered with

this River, now called *Ofanto*. As it was a very savage and unpolished Country, quite a Stranger to Poetry and Poets, Horace makes express Mention of it, to destroy the disadvantageous Prejudices which the Place of his Nativity might raise against his Works, and, at the same Time, procure the greater Honour to himself: For it was something very wonderful, that such a Country as this, unknown to *Apollo* and the Muses, should give Birth to a Poet, whose Verses have been judged worthy of Immortality, and shall, in all Probability, find it. This, in my Opinion, is the true Sense of the Passage.

5. *Non si priores Mæonius tenet.*] Altho' Homer was the greatest of all Poets, and most worthy

ODE IX.

bity, we offer up our Incense to them, yet can we not be said to be imposed upon. The Virtue, whose Mask they carry, is the only Object of our Regard and Homage. This Ode consists of three Elogiums; the First in favour of his Verse; the Second of Poetry in general; and the Third of Lollius. Each of these are valuable, tho' some may think that the Poet is too long in coming to his Hero. We must necessarily fix the Date of this Ode between the Years 738, when Lollius defeated the Germans, and 746, which was the last of Horace.

TO LOLLIVS.

DON'T imagine, Lollius, because I was born near the River Aufidus, whose rolling Streams are heard at a great Distance, that the Poems I compose and sing on my Lyre, an Art I have first taught the Romans, will be sunk in Oblivion.

Tho' Homer is the Prince of Poets, yet Pindar and Simonides, the threatening Strains of Alcæus, and the grave and majestic Lines of Stesichorus are still read with Pleasure, nor has Time been able to destroy

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worthy of a serious Perusal; we may read also, with great Pleasure, *Alcæus, Simonides, Anacreon, Pindar, and Sappho*. Horace means, that tho' these last had not attained to the utmost Perfection of their Art, their Verses were worthy of being transmitted to the latest Posterity.

5. *Mæonius*.] Horace always calls Homer *Mæonian*, that is, *Lydian*; by which we learn, that he followed the Opinion of those who thought he was of *Smyrna*. *Theocritus* and *Simonides*, whose Testimony is yet more considerable, say, that he was of *Chios*. *Theocritus* calls him the *Chian Bard*, and *Simonides*, the *Man of Chios*.

6. *Pindaricæ latent*.] The great Idea Horace had of *Pindar*, does not hinder him from doing Justice to *Homer*, and allowing him the Superiority; nor does his Veneration of *Homer* prevent his acknowledging *Pindar's* Merit, and giving him the Praises which he deserved. It were to be wished that Mankind now-a-days would judge with the same Equity both of the one and the other. It is certain

they would be admired, were they but rightly understood.

7. *Cææ Camenæ*.] *Cææ Camenæ*, the Muses of *Geos*, that is, the Works of *Simonides*, who was of *Geos*, an Island in the *Ægean Sea*.

7. *Alcæi minaces*.] He calls the Muses of *Alcæus*, *Minaces*, because he wrote against the Tyrants, of whom he was a great Enemy. His Style is noble and strong, and marks admirably the Qualities of his Soul and Courage.

8. *Stesichori graves Camenæ*.] *Stesichorus* was of *Himera*, a City of *Sicily*; his Style was majestic and copious, whence Horace calls his Verse *graves*; which agrees very well with the character *Quintilian* has given of him, Cap. 10. Lib. 1. *Stesichorus quam sit ingenio validus, materia quoque ostendunt, maxima bella & maximos canentem duces & Epici carminis onera lyra sustinentem, reddit enim personis in agendo simul loquendoque debitam dignitatem, ac, si tenuisset modum, videtur æmulari, proximus Homerum potuisse, sed redundat atque effunditur, quod ut est reprehendendum, ita cop. vitium est.*

B b b 2

“ The

Nec, si quid olim lussit Anacreon,
Delevit ætas : spirat adhuc amor,
Vivuntque commissi calores
Æoliæ fidibus puellæ.

10

Non sola comptos arsit adulteri
Crines, & aurum vestibibus illitum
Mirata, regalesque cultus,

15

Et comites, Helene Lacæna :
Primusve Teucer tela Cydonio
Direxit arcu : non semel Ilios

Vexata : non pugnavit ingens
Idomeneus Sthenelusque solus
Dicenda Musis prælia : non ferox
Hector, vel acer Deiphobus graves
Excepit ictus pro pudicis

20

Conjugibus puerisque primus.

Vixere

O R D O.

tent : Nec ætas delevit, si quid Anacreon lussit olim. Amor Æoliæ puellæ adhuc spirat, caloresque commissi fidibus vivunt.

Helene Lacæna non sola arsit mirata comptos crines adulteri, & aurum illitum vestibibus, regalesque cultus, et comites : Teucerque primus

direxit tela Cydonio arcu : Ilios non semel vexata est : Non solum ingens Idomeneus Sthenelusve pugnavit prælia dicenda musis : Ferox Hector vel acer Deiphobus non primus excepit graves ictus pro pudicis conjugibus puerisque.

N O T E S.

“ The Force of *Stesichorus's* Genius appears from the Subject he treats ; for he sings of dreadful Wars, and the most celebrated Commanders, and sustains with his Harp all the Weight and Majesty of an Epic Poem. He makes the Heroes act and speak with a Dignity becoming their Character, and had he known how to moderate his Genius and Vivacity, none would have approached nearer to *Homer* ; but he is too diffusive and incapable to sustain himself, which is really a Fault, but a Fault proceeding from too great an Abundance.”

10. *Spirat adhuc amor.*] This Passage ought to be construed in the following Manner ; *Amor Æoliæ puellæ spirat adhuc, et ejus calores commissi fidibus.* There are only two Odes of *Sappho* which have escaped the Ruins of Time ; but they are sufficient to make us sensible of this Truth, that her Love still survives in her Verse. This Turn of *Horace* seems to me charming, and the Elogium he bestows on her Works great and

noble. She was of *Mitylene*, a City of the *Æolians*.

14. *Et aurum vestibibus illitum.*] The *Pbrygians* were the first Inventors of Embroidery whence Embroiderers were called *Pbrygiones* ; and the Art of Embroidery, *ars Pbrygionia* ; and embroidered Habits, *vestes acupictæ, vestes Pbrygiæ*. *Ovid*, in his Epistle of *Laodamia*, thus speaks of the Magnificence of *Paris* ;

*Venerat, ut fama, est, multo spectabilis auro
Quique suo Pbrygias corpore ferret opes.*

16. *Comites.*] When *Paris* sailed for *Lacedæmon*, he had not only a great Number of Vassals, but was accompanied by several Princes, who each brought along with them a pretty numerous Train. *Ovid*, in the same Epistle,

*Classe virisque potens, per quæ fera bella
geruntur,*

Et sequitur regni pars quota quemque sui.

17. *Cydonio*

destroy the wanton Airs Anacreon sung many Years ago. Sappho's amorous Songs still breathe her soft Passion, and her ardent Love seems *even* now to move the Strings of her Lute.

Helen, that *charming* Lacedæmonian Princess, is not the only Lady that has been taken with the beautiful Locks, the magnificent Dress, royal Equipage and *Splendor of the Court* of an adulterous Prince: Nor was Teucer the first that sent unerring Shafts from a Cydonian Bow; Troy has been besieged more than once; there are others beside brave Idomeneus or Sthenelus that have fought Battles worthy of being celebrated by the Muses. Bold Hector and stern Deiphobus are not the first who have received mortal Wounds in fighting for † their Country.

† Chaste Wives and Children.

There

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17. *Cydonio arcu.*] The Cydonian Bow, that is, the Cretan; for Cydon was one of the principal Cities of that Isle, which was stored with the best Canes for Arrows, and the best Wood for Bows; which is the Reason that the Bows and Arrows of Crete were so much spoken of by the Ancients.

16. *Helene Lacæna.*] This Word *Lacæna*, *Lacedæmonian*, makes all the Beauty of these four Lines; for by means of this single Epithet, Horace gives a Reason for the Surprise and Admiration raised in Helen upon seeing the Magnificence and pompous Equipage of Paris; for the *Lacedæmonians* were very simple in their Habits, and a great Enemy to all Expence. Ovid, in the Letter of Paris to Helen,

*Parca sed est Sparta, bi cultu divite digna,
Ad talem formam non facit isse locus.*

*Hanc faciem largis sine fine Paratibus uti,
Deliciisque decet luxuriare novis.*

*Cum videas cultus nostra de gente virorum,
Quales Dardaniæ credis habere Nurus?*

See the Prose-Translation of Ovid's Epistles.

“ At Sparta they are too simple in their
“ Habit, whereas you ought always to be
“ magnificently cloathed. That Place is far
“ from being advantageous to your Beauty,
“ for as your Form and Appearance is so
“ graceful, you should be continually employed in adorning yourself, and setting off
“ your Person by Change of Habit; when
“ you see the rich and magnificent Dress of
“ the male Part of our Nation, what do
“ you imagine must that of the Ladies be?”

18. *Non semel Ilios vexata.*] Troy had been twice besieged before the Reign of Priam, first by Hercules, and then by the Amazons.

19. *Ingens Idomeneus.*] This Epithet *ingens* is commonly used to denote the Size and Stature of the Body, but here, it is employed to express the Qualities of the Soul, and Greatness of the Mind. Thus Horace says of Antiochus.

— et ingentem Antiochum. Ode 6. B. 3.

And Ovid addressing Livia, Eleg. 3. Book 2. de Ponto.

Tu quoque conveniens ingenti nupta marito.

Idomeneus was the Son of Deucalion, and Grandson of Minos King of Crete. He was one of the bravest Generals in the Grecian Army.

23. *Graves excepit ictus.*] By these Words *graves ictus*, Horace explains the History of the Death of Hector and Deiphobus. The first, after having received numberless Wounds, was drawn thrice round the Walls of Troy, and Deiphobus cruelly handled by Menelaus, who ordered his Nose, Ears and Hands, to be cut off. He had married Helen after the Death of his Brother Paris, and she perfidiously gave him up to Menelaus her first Husband, that she might thereby obtain the Pardon of her Crimes.

23. *Pro pudicis conjugibus puerisque.*] If Horace had expressed himself in this Manner concerning the Wife of Deiphobus, he had been guilty of a very considerable Error: For
Deiphobus

Vixere fortes ante Agamemnona 25
 Multi; sed omnes illacrymabiles
 Urgentur, ignotique longâ
 Nocte, carent quia vate sacro.
 Paulum sepultæ distat inertiae
 Celata virtus. non ego te meis 30
 Chartis inornatum fileri,
 Totve tuos patiar labores
 Impune, Lolli, carpere lividas
 Obliviones. est animus tibi
 Rerumque prudens, & secundis 35
 Temporibus dubiisque rectus;
 Vindex avaræ fraudis, & abstinens
 Ducentis ad se cuncta pecuniæ;
 Consulque non unius anni,
 Sed quoties bonus atque fidus 40
 Judex honestum prætulit utili, &
 Rejecit alto dona nocentium

Vultu,

O R D O.

Multi fortes vixere ante Agamemnona; sed omnes illachrymabiles ignotique urgentur longa nocte, quia carent Vate sacro. Virtus celata paulum distat inertiae sepultæ.
O Lolli, ego non patiar te fileri inornatum chartis meis, lividasque obliviones impune carpere tuos tot labores.

Animus est tibi, prudensque rerum, et rectus, secundis dubiisque temporibus; vindex es avaræ fraudis et abstinens pecuniæ ducentis cuncta ad se; Consulque non unius anni, sed quoties judex bonus atque fidus prætulit honestum utili, et rejecit dona nocentium alto vultu, et victor explicuit arma sua per catervas obstantes.

N O T E S.

Deiphobus never had any Wife but *Helen*, whom he espoused after the Death of his Brother *Paris*. All the World knows that *Helen* could not, with any Justice, have been called *pudex conjux*, chaste, faithful, in as much as she was the Cause of her Husband's Death, and opened the Door to *Menelaus*, who slew him in his Bed. Besides, *Deiphobus* had not been long enough married to *Helen* to have any Children by her. *Conjuges* therefore is here a general Word signifying the Ladies, as in Ode fourth of this same Book.

25. *Vixere fortes ante Agamemnona.*] *Homer* speaks very often of the Exploits of *Agamemnon*; he extols to the Skies his Valour and Prudence, and in one single Verse gives him the highest Elogium that can be given to a King. He was at the same Time a good King, and an excellent Warrior.

33. *Lolli.*] We have already given the Character of *Lollius* in the Introduction to this Ode, and therefore it will not be neces-

sary to insist upon it here. *Horace* wrote this Elogium before he discover'd what he really was.

37. *Vindex avaræ fraudis et abstinens.*] When we are too lavish of our Praises of great Men before their Death, we are often exposed to the Danger of being afterwards ashamed of those Praises we have so liberally given them. *Lollius* so little deserved those which *Horace* here gives him, that he was one of the most covetous and vicious Men in the World. But his Covetousness and other Vices were not known at the Time *Horace* wrote to him; he had taken Care to conceal them under the Mask of Virtue, and had succeeded so well, that *Augustus* himself was deceived, and intrusted him with the Education of his Grandson. His true Character was not known at *Rome*, till about eight Years after the Death of *Horace*. This appears manifestly by a Passage of *Velleius*, who ought to be credited in an Affair of which he had been Witness. Speaking of the Year in which *Caius Cæsar* had

There were a great many brave Generals before Agamemnon; but as they had no Poet to immortalize their Names, they are all *gone* unlamented, and buried in eternal Oblivion. Valour, that lies concealed *unsung*, differs very little from Cowardice that's buried to *Fame*.

As for you, *dear* Lollius, I design to transmit your great Character to Posterity by my Verses, nor will I suffer so glorious a Succession of shining Actions, as yours have been, to fall a Prey to Oblivion for want of being celebrated.

You are distinguished for your Greatness of Soul and consummate Prudence in all your Affairs, and for your Steadiness of Mind in Adversity as well as Prosperity. You are a mortal Enemy to Fraud and Avarice, and Proof against the Charms of all-attracting Gold. You did not hold the Consulate *once*, and for the ordinary Term of a Year only, but *have executed that great Office* as often as acting the Part of an impartial and incorrupt Judge you sacrificed your Interest to your Duty, and rejected, with the utmost Disdain, the Presents of those

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had an Interview with the King of the *Parthians* in an Island of the *Euphrates*, viz. the Year of the City 753, he says; *Quo tempore M. Lollii, quem veluti moderatorem juventutis filii sui Augustus esse voluerat, perfida et plena sub doli ac versuti animi consilia per Parthum indicata Cæsari fama vulgavit.* "At that Time the *Parthian* King discovered to *Cæsar* the artful and perfidious Designs of *Lollius*, to whom *Augustus* had intrusted the Education of his Grandson." He adds, that *Lollius* died a few Days after, not without some Suspicion of having a Hand in it himself. This may serve to justify *Horace*.

39. *Consulque non unius anni.*] *Lollius* was Consul in the Year of the City 732. As his Consulate lasted but one Year, and that according to the Maxims of the *Stoics*, the Wise and Virtuous have always the most eminent Charges, it not being in the Power of the People to make them quit the Marks of their Dignity; *Horace* takes thence Occasion to say, that *Lollius* had not been the Consul of a single Year, but all the Time that he exercised his Virtue. This Passage evidently proves, that the Ode now before us was not made the very Year that *Lollius* was Consul, as the greater Part of Interpreters have thought, but a long Time after. It now only remains that we examine the Expression;

— — — *Est animus tibi, &c.*
Consulque non unius anni,

Torventius thinks it admirable, because, says he, it is the Mind which contributes to our true Value, and makes us to be what we are. *Dacier*, on the contrary, thinks it highly blameable, and cannot endure *animus consul*, *animus rejecit alto vultu dona*: It is according to him a vicious Affectation, which ought not to be excused. *Bentley* again undertakes to defend it, and collects several Examples, where all is ascribed to the Mind that can be said of the Person. *Animus contemtor*, *animus Rex*, *animus rector*, *animus liberator*, *æstimator*, *deprecator*, *contemplator*, *admirator*, *speculator*, *censor*, and others such like. But in answer to this, *Dacier* observes, that none of all these Examples come up to *animus consul*; all these Terms, whether proper or figurative, may very well be applied to the Mind, but we can never, with any Propriety, apply it to the Names of Offices and Dignities, and *animus consul* can never be looked upon but as an Expression very much out of the Way.

40. *Sed quoties bonus atque fidus judex.*] Commentators are very much at a Loss to know what could oblige *Horace* here to call the same Person a judge, whom in another Verse he had called Consul, and at last have agreed upon this as the Reason, because it was the Duty of the Consul to consult the Good of the Commonwealth, and to judge. Who doubts this? But they have very much misunderstood the Passage. For *Horace* does not here speak of a Person who is invested with any

Vultu, & per obstantes catervas
Explicuit sua victor arma.

Non possidentem multa vocaveris

Rectè beatum : rectiùs occupat

Nomen beati, qui Deorum

Muneribus sapienter uti,

Duramque callet pauperiem pati,

Pejusque letho flagitium timet :

Non ille pro caris amicis

Aut patriâ timidus perire.

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Non rectè vocaveris beatum possidentem multa : rectiùs occupat nomen beati, qui callet sapienter uti muneribus Deorum, patique duram, pauperiem, timetque flagitium pejus letho. Ille non erit timidus perire pro caris amicis aut patria.

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any public Office ; on the contrary, he speaks of one who is out of Charge, but who yet judges in the same Manner as if he were a chief Magistrate. *Horace* tells *Lollius*, that altho' the Year of his Consulship be expired, yet he still continues to exercise that Office so long as he judges equitably, and prefers the *bonestum* to the *utile*. And in this he follows the Sentiments of the Stoics, who maintained that Virtue never conferred the Sceptre, the Diadem, or the Crown of Laurel, but upon him who could regard Heaps of Gold with an unconcerned Eye ; and explains this great Truth, that the wise Man is not only then Consul when the People are pleased to cloath him with that Dignity, but that he exercises that high Charge every Time that he success-

fully uses the Means which Virtue affords for combating the Passions. This is the same Maxim which *Horace* explains in the second Ode of Book second, and yet more precisely in the second Ode of Book third, where he says of Virtue,

*Nec sumit aut ponit secures
Arbitrio popularis auræ.*

It is in the same Sense that *Plutarch* says, " Nature has designed Man for Rule, for a perpetual Rule." It is thus that *Cicero* proves, from the Example of *Scipio Nasica*, that one endowed with true Wisdom can never be a private Man.

those who would have bribed you, triumphing over the Crowd of Opposers of Justice, without displaying any other than your own Virtues.

He that possesses great Riches is not, on that Account, to be pronounced happy; he may, with more Justice, be said to be so who makes a prudent Use of the good Things the Gods have given him; who can patiently bear the Straits of Poverty, and is more afraid of doing a dishonourable Action, than of Death *itself*.

A Man of this Character will be always ready to sacrifice his Life for his Friends and his Country.

N O T E S.

43. *Per obstantes catervas.*] Through the Midst of that Crowd of Enemies, so he calls our Passions, and the Temptations that surround us.

44. *Sua arma.*] Reason, Integrity, Abstinence, Disinterestedness, Courage, and Magnanimity. This is the true Meaning, and nothing can be more evidently absurd than the Explication of some, who take these Expressions in a literal Sense, and explain *obstantes catervas*, of the Spaniards, and *sua arma*, of the Arms of the Romans, the Army of Lollius, who knew so well how to disengage himself from his Enemies.

45. *Non possidentem multa vocaveris recte beatum.*] This is founded upon the wrong Use of the Word *beatus* among the Romans, who commonly made it stand for a rich Man; whereas the Stoics used it only to signify a Man who was an entire Master of his Pas-

sions, and enjoyed a perfect Liberty.

50. *Pejusque letbo flagitium timet.*] Flagitium; the Shame which arises from the Consciousness of having done a bad Action. Horace has drawn this Sentiment not only from the Philosophy of the Stoicks, but also from the Precepts of Socrates, who, when dying, discovered evidently the strong Persuasion he had, that the Shame of having done any Thing indecent or unjust, was more to be feared than Death.

51. *Non ille pro caris amicis.*] This is a necessary Consequence of the Temper of Mind Horace had been speaking of before. A Man who is less afraid of Death than doing a shameful Action, is always ready to lose his Life for the Sake of his Country and Friends, because it would be accounted base to refuse to die for their Service.

ODE X.

Horace endeavours to soften the Cruelty of young Ligurin, with whom he had been in Love for some Time; and, to come to his Point, does not amuse himself with making either Complaints or Reproaches, or even so much as speaking of his Passion; he only tells us, by this Example, that

AD LIGURINUM.

O Crudelis adhuc, & Veneris muneribus potens,
 Insperata tuæ cùm veniet pluma superbiæ,
 Et, quæ nunc humeris involitant, deciderint comæ,
 Nunc & qui color est puniceæ flore prior rosæ,
 Mutatus Ligurinum in faciem verterit hispidam;
 Dices, Heu, (quoties te speculo videris alterum)
 Quæ mens est hodie, cur eadem non puero fuit?
 Vel cur his animis incolumes non redeunt genæ?

5

AD

O R D O.

O Ligurine, *adbut crudelis et potens muneribus Veneris, cum insperata pluma veniet tuæ superbiæ, & comæ, quæ nunc involitant humeris, deciderint, & color, qui nunc prior est flore puniceæ rosæ, mutatus verterit Ligurinum in faciem hispidam; dices (quoties videris te alterum in speculo) "Heu, cur non eadem mens fuit mihi puero, quæ est hodie? Vel cur his animis non redeunt genæ incolumes."*

N O T E S.

2. *Insperata tuæ cum veniet pluma superbiæ.*] Dacier is of Opinion, that the Interpreters of Horace have quite mistaken the Meaning of this Line. *Pluma*, according to him, signifies the same with Wings, *Hyperbæ.* race imitating in this the Stile of the Greeks and Eastern Nations, who used to express themselves in this Manner, when they wanted

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one Day we may repent of having made so bad an Use of our Youth. The Ode is very simple and natural, yet has a great Delicacy and Nobleness in the Expressions. It was written some Time after the first of the same Book.

TO LIGURIN.

LIGURIN, still cruel, and proud of those Graces wherewith Venus has favoured you, when that which makes you now so haughty and disdainful, shall unexpectedly leave you, when those beautiful Locks, that now flow upon your Shoulders, shall fall off, and in Place of that charming Bloom on your Cheeks, that outdoes the Colour of the Damask Rose, there shall appear nothing but Wrinkles, then will you be ready to cry out, as often as you view in your Glass how much you are altered, “ Ah, why was not I of
“ the same Mind when young, that I am now ? or why, with my
“ present Sentiments, have not I the Beauty I had when young ? ”

To

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wanted to say that any Thing was gone, or had disappeared. In this Way of conceiving it the Passage is extremely beautiful ; *When your Pride shall have taken Wings*, that is, *when you shall have lost that which gave Occasion to your Pride, &c.* which is very natural.

5. *Ligurinum in faciem verterit bispidam.*]

Torrentius is of Opinion, that we ought to read, *Ligurine, in faciem verterit bispidam : verterit for verterit se* ; which is very agreeable to the *Latin* Idiom. But they have not considered that we cannot say, *color vertit se in faciem bispidam* ; whereas, *color mutatus Ligurinum vertit in faciem bispidam*, is a very elegant Way of speaking.

O D E XI.

Horace prays Phyllis to come and celebrate with him the Birth-day of Mæcenas ; and that nothing might disturb the Joys of this happy Day, he

AD PHYLLIDEM.

EST mihi nonum superantis annum

Plenus Albani cadus ; est in horto,

Phylli, nectendis apium coronis ;

Est ederæ vis

Multa, quâ crines religata fulges : 5

Ridet argento domus ; ara castis

Vincta verbenis avet immolato

Spargier agno :

Cuncta festinat manus : huc & illuc

Curitant mistæ pueris puellæ : 10

Sordidum flammæ trepidant rotantes

Vertice fumum.

Ut tamen nôris quibus advoceris

Gaudiis ; Idus tibi sunt agendæ ;

O R D O.

Qui

O Phylli, est mihi cadus plenus vini Albani superantis annum nonum : Est in horto apium nectendis coronis ; est multa vis ederæ, quâ religata crines fulges : domus ridet argento : Ara vincta verbenis castis avet spargier agno

immolato. Cuncta manus festinat : Puellæ mistæ pueris huc & illuc curitant : Flammæ trepidant rotantes sordidum fumum vertice.

Ut tamen noris quibus gaudiis advoceris ; Idus sunt tibi agendæ, qui dies findit Aprilom.

N O T E S.

2. *Albani.*] We have formerly spoke of the City of *Alba*. The Territory round about was in great Reputation on Account of its excellent Vine-trees. *Dionysius Halicarnassensis* says in his first Book, that the Wine of *Alba* was of an exquisite Taste and pleasing Colour, and that, *Falernian* excepted, it surpassed in Goodness all others. *Pliny* however only gives it the third Place among the fine Wines of *Italy*.

3. *Phylli.*] I cannot determine whether this be the same *Phyllis* of whom Mention

is made, Book second, Ode fourth, which was written some Years before this. If it be the same, she followed the Advice of *Horace*, overcame the Passion she had for *Telephus*, and about two Years after married a young Stranger, whose Name was *Xanthias Phocæus*.

6. *Ridet argento domus.*] In *Horace's* Time the *Romans* were very magnificent in their Household-furniture, and laid out a great deal of Money on Plate. They had Tables, Candlesticks, Bowls, &c. all of Silver, and usually

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endeavours to guard her from the Passion she had for Telephus, who was beloved by another. The which is very natural and simple.

TO PHYLLIS.

DEAR Phyllis, I have got, in my Cellar, a Cask untouch'd of fine Alban Wine, full nine Years old or more, and in my Garden Parsley for Garlands, and Plenty of Ivy, which makes you look so charming when you bind up your Hair with it. My House shines with Plate; my Altar is crowned with sacred Vervein, and waits for nothing but to be sprinkled with the Blood of a Lamb. All Hands are at Work to prepare the Feast. My Boys and Girls fly from Place to Place. The quivering Flames throw circling Clouds of Smoke into the Air.

But that you may not be unacquainted to what Feast I invite you, know, Phyllis, that it is to solemnize the Ides which divide the Month

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usually adorn'd with the most curious Workmanship. It appears, by a Passage in *Virgil*, that *Augustus* had the whole History of his Family engraved upon his Plate. *Horace* here says, that he will spare nothing to render the Feast as grand as possible, and that all his best Plate and Furniture shall be employ'd.

7. *Castis vineta verbenis.*] All Kinds of Herbs which they made use of in their Sacrifices, were called by the common Name of *verbenæ*; the Altar was environed with them, and *Donatus* very well remarks upon that Passage of *Terence*; *Ex ara hinc sume verbenas tibi. Verbenæ* (says he) *redimicula sunt ararum.*

8. *Spargier agno.*] *Agno immolato*, for *sanguine agni immolati*. It is here to be observ'd, that the *Immolatio* was properly nothing more than the throwing some Sort of Corn and Frankincense, together with the *Mola*, Bran or Meal, mix'd with Salt, upon the Head of the Beast: But as this im-

mediately preceded the Act of sacrificing, the Word *immolare* came by a Synecdoche to signify the same as *sacrificare*; in which Sense it is here used by the Poet.

10. *Curstant mistæ pueris puellæ.*] To give a View of the Magnificence wherewith he intended to celebrate the Birth-day of *Mæcenas*, he does not content himself with describing the great Preparations he was making, he further gives an Account of the Persons that were to assist and serve; for it was the Custom, on these Occasions of Shew and Ostentation, to be serv'd by an equal Number of Boys and Girls.

14. *Idus.*] This Word comes from the *Tuscan Iduare*, which signifies to divide; and the Ides, which were about the Middle of the Month, were always the ninth Day from the Nones; when these were on the fifth of the Month, the Ides were on the thirteenth; and when they were on the seventh, which happen'd only in *March, May, July, and October*, the Ides were on the fifteenth.

Qui dies mensem Veneris marinæ
Findit Aprilem,

15

Jure solennis mihi, sanctiorque
Penè natali proprio; quòd ex hâc
Luce Mæcenâs meus affluentes

Ordinat annos.

20

Telephum, quem tu petis, occupavit,
Non tuæ sortis juvenem, puella
Dives & lasciva; tenetque gratâ
Compede vinctum.

Terret ambustus Phaethon avaras
Spes: & exemplum grave præbet ales
Pegasus, terrenum equitem gravatus
Bellerophontem.

25

Semper ut te digna sequare; &, ultra
Quàm licet sperare, nefas putando,
Disparem vites. age, jam meorum
Finis amorum,

30

(Non enim posthac aliâ calebo
Feminâ) condisce modos, amandâ
Voce quos reddas: minuentur atræ
Carminè curæ.

35

ODE

O R D O.

mensẽm marinæ Veneris, dies jure solennis mihi, sanctiorque penè natali proprio, quod ex hac luce Mæcenâs meus ordinat annos affluentes.

Puella dives et lasciva occupavit Telephum quem tu petis, juvenem non tuæ sortis, tenetque vinctum grata compede. Ambustus Phaethon terret spes avaras, et ales Pegasus gra-

vatus Bellerophontem equitem terrenum præbet exemplum grave, ut semper sequare digna te, et vites disparem putando nefas sperare ultra quam licet.

Age jam finis meorum amorum (non enim posthac calebo aliâ feminâ) condisce modos quos reddas voce amanda: Atræ curæ minuentur carmine.

N O T E S.

15. *Veneris marinæ.*] There is still extant a Fragment of some unknown ancient Poet, where this Birth of *Venus* is described in these Terms;

*Tunc cruore de superno ac
Spumæo Pontus globo
Cæulas inter catervas,
Inter & bipedes equos
Fecit undantem Dione
In marinis fluctibus.*

19. *Penè*

Month of April consecrated to Sea-born Venus, a Day I have just Cause to celebrate every Year; a Birth-day almost to me more sacred than my own, for on this happy Morn my dear Mæcenas began his Life.

Don't fail to come, for a rich and engaging young Lady has gained the Heart of Telephus, whom you in vain admire, as he is above your Rank, and holds him fast in pleasing Chains. The Fall of flaming Phaeton, warns you not to soar too high, and Bellerophon, whom Pegasus threw, because a Mortal, is another flagrant Instance why you should set Bounds to your Ambition, and shews you the Folly of attempting to gain the Affections of one so far above you.

Come, dear Phyllis, the last of all my Mistresses, for after you I shall never love another; come, learn of me some agreeable Air to sing to us with that Voice that charms every one that hears it; a Song will dissipate our gloomy Cares.

O D E

N O T E S.

19. *Pene natali proprio.*] Censorinus addressing himself to Cerealis, dwells on this Thought in a Manner that may serve as an Explication of Horace; *Quum ex te tuæque amicitia honorem, dignitatem, decus atque præsidium, cuncta denique vitæ præmia recipiam, nefas arbitror si diem tuum, qui te mihi in hanc lucem edidit, meo ille proprio negligentius celebravero; ille enim mihi vitam, hic fructum vitæ atque ornamentum peperit.*

19. *Affluentes ordinat annos.*] Mæcenas ex hac luce ordinat annos affluentes. Mæcenas from this Day reckons his flowing Years; that is, his Years begin from this Day affluentes, which succeed one another.

21. *Telephum.*] The same of whom he speaks, Ode thirteenth, Book first, and Ode nineteenth, Book third.

25. *Terret ambustus Phaeton.*] All the World knows the Story of Phaeton, who as a certain Pledge that he was the Son of Phæbus, demanded the Liberty of conducting his Chariot. The Horses, sensible that they were not guided by the same Hand that used to manage them, observed no certain Path; the Heaven and Earth began to take Fire, and all Nature was like to be reduced to its primitive Chaos, if Jupiter, by a Stroke of

his Thunder, had not precipitated this rash Youth, who fell into the River Po. The Pythagoreans first invented this Fable, and the Followers of Plato afterwards made use of it to explain the Catastrophe of the World.

26. *Ales Pegasus terrenum equitem gravatus.*] Horace here says, that Pegasus disdain'd to carry Bellerophon, because he was mortal. But I find that he abuses here the Liberty which Poets have taken to accommodate ancient Fable to their Subject; for it was not for that Reason that Pegasus threw his Rider to the Ground. Bellerophon, after he had cleared himself from the Calumnies of Antea, and defeated the Chimæra, would further make use of Pegasus to see what passed in Heaven; but Jupiter, to punish his Curiosity, sent a Brizze or Fly, which so tormented Pegasus, that he threw his Rider to the Earth.

28. *Bellerophontem.*] His first Name was Hipponus; he called himself Bellerophon after he had slain Bellerus King of Corinth. His Story is related at full Length in the sixth Book of the *Iliad*; it tell out about sixteen hundred and fifty Years before the Birth of Christ.

O D E XII.

This is the second Piece which Horace addresses to Virgil. In the First he endeavoured to comfort him upon the Death of a Friend; here he proposes to him a Party of Pleasure. The Spring, which gave Occasion to it, is here represented with all its Graces, and makes one of the most

A D V I R G I L I U M.

J A M veris comites, quæ mare temperant,
 Impellunt animæ lintea Thraciæ :
 Jam nec prata rigent, nec fluvii strepunt
 Hibernâ nive turgidi :
 Nidum ponit, Ityn flebiliter gemens,
 Infelix avis, & Cecropiæ domûs

5

Æter-

O R D O.

*Jam animæ Thraciæ comites veris, quæ | prata rigent : nec fluvii turgidi nive hiberna
 temperant mare, impellunt lintea : Nec jam | strepunt : Hirundo infelix avis, et æternum*

N O T E S.

1. *Jam veris comites.*] The Sequel proves that Horace does not here speak of the Beginning of the Spring, but of the Spring pretty well advanced. This Remark is of Importance for the Understanding of the Ode. By the Companions of the Spring, he means the Zephyrs, or western Winds, which always blow during that Season.

2. *Thraciæ.*] This Epithet which Horace gives to the Zephyrs, has so greatly puzzled some Interpreters, that they have been forc'd to think he speaks of the *Etesian* or North-winds, which he also calls *ventum Thracium*, in the twenty-fifth Ode of the first Book. But as these Winds can never, with any Propriety, be called the Companions of the Spring, *Torrentius* has evidently seen the Weakness of that Opinion, and has asserted, that Horace speaks only of the Zephyrs. But this is all that is good in the Remark of that learned Commentator; for he deceives himself, in imagining that all the Winds may be called *Thracian*, because *Thrace* was considered as the Habitation of them. At this Rate the South-wind might be called the *Wind of*

Thrace; that indeed would be very surprising. The Passage is considerable, and there is need but of one Sentence to remove the whole Difficulty. Horace had in his Eye the following Line of the ninth Book of the *Iliad*:

Βόρειος καὶ Ζεφυρός τῶτε ὀφειλόμενοι αὐτοῖς.

The North-wind and the Zephyr, which blow from *Thrace*. Yet, as *M. le Fèvre* has admirably remarked, this Imitation is to be looked upon as vicious. Homer, who was of *Chio*, or of *Lydia*, had Reason to call the Zephyr *Thracian*, because it came from *Thrace*, as the Situation of the Place demonstrates; whereas Horace, who was of *Italy*, and wrote in *Rome*, ought not to have given it that Epithet. In reading the Ancients, we ought carefully to distinguish the general Epithets from those which have been given only on Account of the Situation of the Place they were in when they wrote. This is the only Way to avoid the Fault Horace has here fallen into by not making that Reflection.

4. Nec

ODE XII.

beautiful Parts of the Ode. All that can be said about the Time of its Composition is, that it was made before the Year 735, in which Virgil ventured upon a Voyage into Greece, a little before his Death.

TO VIRGIL.

NOW the soft Gales that accompany the Spring smoothe the rough Sea, and swell the Sails: the Meads are no longer covered with Hoar-frost; nor do the Rivers, swell'd with Winter's Snow, make so great a Noise, but flow gently in their Channels. The Swallow, that unhappy Bird, the eternal Reproach of the House of Cecrops, for revenging with too much Cruelty the unnatural

NOTES.

4. *Nec fluvii strepunt hiberna nive turgidi.*] Some Commentators have given a very odd Interpretation of this Passage. They explain it as if Horace had said, that the Rivers, increased by the melted Snow, did not any longer murmur in their Channels, making the Swelling of the Rivers by the Snow the Cause why that Murmur ceas'd, as if the one were an infallible and necessary Consequence of the other. Who does not see that Horace means quite the contrary, that the Rivers ceased to make a Noise, because they were no more swell'd with Torrents of melted Snow. It has been observ'd already, that in Italy the Spring begins with the overflowing of the Rivers, caused by the Torrents of melted Snow that fall down from the Mountains at that Season, and swelling the Rivers, hurry them on with great Impetuosity.

— Non sine montium
Clamore vicinæque sylvæ.

“ With a Noise that makes the neighbouring Wood and Mountains resound.” But soon after, when these Torrents cease, and the Snow is all melted, the Rivers run smoothly in their Channels. This is what Horace means, and which proves that he does not speak here of the Beginning of the

Spring, but of the Spring already pretty far advanced.

5. *Nidum ponit Ityn flebiliter gemens.*] Horace here speaks of the Swallow, which makes its Nest in the Spring. But in order thoroughly to understand the Passage, it is necessary to know the different Sentiments of the Ancients upon the Fable of the Swallow and the Nightingale. Pandion, King of Athens, had two Daughters, Progne and Philomela; he gave the eldest to Tereus, King of Thrace, who conducted her into his own Country. Some Years after Tereus, solicited by his Wife, returned to Athens, to beg of Pandion to allow Philomela to go with him into Thrace, and stay some Time with her Sister, who was extremely desirous to see her. Pandion suffering himself to be prevailed with, Tereus departed with Philomela. He was no sooner arrived in Thrace, but, instead of bringing her to his Wife, he shut her up in a Place surrounded with Woods, debauched her, and to prevent Discovery, cut out her Tongue. The unhappy Princess continued in this Condition, until having described her Misfortune upon a Web, she found Means to convey it into the Hands of her Sister, who, touch'd to the Soul at the Outrage done to Philomela and herself, dreamt of nothing but Revenge. The Feast of Bacchus, which the Thracians celebrated with

Æternum opprobrium ; quòd malè barbaras

Regum est ulta libidines :

Dicunt in tenero gramine pinguium

Custodes ovium carmina fistulâ ;

10

Delectantque Deum, cui pecus & nigri

Colles Arcadiæ placent.

Adduxere sitim tempora, Virgili :

Sed pressum Calibus ducere Liberum

Si gestis, juvenum nobilium cliens,

15

Nardo vina merebere :

Nardi parvus onyx eliciet cadum,

Qui nunc Sulpiciis accubat horreis,

Spes donare novas largus, amaraque

Curarum eluere efficax.

20

Ad quæ si properas gaudia, cum tuâ

Velox merce veni ; non ego te meis

Immunem meditor tingere poculis,

Plenâ dives ut in domo.

Verùm

O R D O.

opprobrium Cecropiæ domus, quod male ulta est barbaras libidines Regum, ponit nidum flebiliter gemens Ityn : Custodes ovium pinguium in tenero gramine dicunt carmina fistula ; delectantque Deum cui pecus et nigri colles Arcadiæ placent.

O Virgili, cliens juvenum nobilium, tempora adduxere sitim, sed si gestis ducere libe-

rum pressum calibus, merebere vina nardo : Parvus onyx nardi eliciet Cadum, qui nunc accubat Sulpiciis horreis, largus donare novas spes, efficaxque eluere amara curarum.

Ad quæ gaudia si properas, velox veni cum tua merce : Ego non meditor tingere te immunem meis poculis, ut dives in plena domo.

N O T E S.

great Pomp and Magnificence, in a short Time furnish'd her with an Opportunity to compleat her Desire. She went out in the Night with a Troop of *Bacchantes*, deliver'd *Philomela* from her Confinement, conducted her to the Palace, slew before her Eyes the Son she had by *Tereus*, cut him in Pieces, made him be dress'd, and serv'd him up to her Husband. *Philomela*, presenting herself at the End of the Repast, threw upon the Table the Head of the young *Itys*. *Tereus*, mad with Rage and Fury, pursued them with his drawn Sword, and in that very Moment *Progne* was chang'd into a Swallow, *Philomela* into a Nightingale, *Tereus* into a Lapwing, and *Itys* into a Goldfinch. This is the Sentiment of the greatest Part of the *Latins*, who have follow'd *Ovid* in the sixth Book of his *Metamorphoses*. But the ancient

Greeks, *Homer*, *Anacreon*, *Gorgias*, *Apollodorus*, and a great many others have writ, that *Philomela* was chang'd into a Swallow, and *Progne* into a Nightingale. I cannot tell what has given Rise to this Difference of Opinions, but it is not the only one to be met with on this Subject ; it is Matter of Dispute which of the two Sisters was the Wife of *Tereus* ; there are who pretend it was *Philomela*, and not *Progne*, as most Authors have asserted. The Reader may consult the Remarks of *Eustathius* upon the nineteenth Book of the *Odyssey*. This much we say, that in order to preserve a Resemblance of Truth in the Fable, we ought to suppose the Wife changed into a Swallow, and the Sister into a Nightingale ; for by this a Reason may be given why Swallows love the Houses, and search for their young ones there ;

tural Passion of a barbarous King, builds her Nest, while she mournfully laments the Death of her beloved Itys. Our Shepherds, tending their sleek Sheep on the new-sprung Grass, tune their Reeds; and *Pan*, the God who loves the Care of Flocks, and Arcadia's shady Groves, takes great Pleasure to hear their Airs.

Dear Virgil, who art a constant Companion of our young Quality, the scorching Season must make you thirsty, *wherefore*, if you desire to refresh yourself with a Glass of Cales Wine at my House, you may, but you must bring Perfumes for your Wine. A small Box of fine Essence will command a Cask of the best Wine Sulpicius has in his Vault, of that Wine which inspires us with fresh Hopes, and never fails to dispel all anxious Thoughts.

If you design to be a Partner in our Mirth, make Haste and come, but bring the Essence with you; for I don't pretend to regale you at Free-cost, as if I were immensely rich, and had every Thing in Plenty. Pray make no Delay; lay aside all Thoughts of Gain for once, * and remembering Death will put an End to all

our

* And being mindful, while you may, of the dismal Fires.

N O T E S.

there; whereas the Nightingale is fond of the Woods, where she was shut up by *Tereus*, and whither she yet loves to repair to conceal her Shame, and lament her Misfortunes.

6. *Cecropiæ domus æternum opprobrium.*] *Pandion*, the Father of *Philomela* and *Progne*, was not of the Family of *Cecrops*, the first King of *Athens*, who left no Successor, his only Son *Eriston* dying before him. *Horace* therefore here puts the House of *Cecrops* in general for the Kings of *Athens*, as it was usual to say the *Ptolomies* for the Kings of *Ægypt*, and the *Cæsars* for the Roman Emperors.

11. *Cui pecus & nigri colles.*] That is, who is the God of the Flocks, and of *Arcadia*. The *Greeks* and *Latins* borrow'd this Manner of Speech from the Eastern Nations, who used to say, that such a Thing pleased a God, instead of saying, that he had made choice of it to be its Protector. *Pan* was adored in *Arcadia*, from whence his Worship passed to the *Romans* by *Evander*.

16. *Nardo vina merebere.*] Word for Word You will merit Wine by the Nard; that is, if you bring Nard, you shall have Wine. This is one of the Passages that has made *Torrentius* conjecture, that the *Virgil* to whom this Ode is addressed, is not *Virgil* the Poet, but a Perfumer that bore that

Name, otherwise how should *Horace* demand Nature of him? But is it not easy to conceive, that they were to pay their Shares in such a Manner, that the one should furnish Essence, and the other Wine. Why may we not (unless this be allow'd) with equal Reason suppose *Catullus* to be a Perfumer, since, in his thirteenth Ode, he invites *Tibullus* to sup, on Condition that he bring along with him a good Repast, and that he for his Part would furnish the most exquisite Essence.

17. *Nardi parvus onyx.*] By *onyx* Commentators generally understand a Vial of a certain Kind of Marble which bore that Name; but it is more reasonable to think that it was a Shell of a fine Scent, which was found about the Lakes of *India*. It was properly the Shell of a Kind of Oyster which was nourish'd by the Plant *Nardos*, and grew in the same Lake, whence it derives its fine Smell. For this Reason the Ancients made use of it as we do of Boxes, to keep their Essence and Perfumes:

— Funde capacibus
Unguenta de conchis.

The same Custom of keeping their Essence in little Shells was common in *Martial's* Time, who says in one of his Epigrams,
D d d 2

Verum pone moras & studium lucri ;
 Nigrorumque memor, dum licet, ignium,
 Misce stultitiam consiliis brevem :
 Dulce est desipere in loco.

O R D O.

*Verum pone moras et studium lucri ; memorque stultitiam consiliis : Est dulce desipere in loco.
 nigrorum ignium, dum licet misce brevem stult-*

N O T E S.

Unguentum fuerat quod onyx modo parva gerebat :

Olfecit postquam papilus, ecce garum est.

25. *Studium lucri.*] It may seem strange

that Horace should here accuse Virgil of Covetousness, but if we enter into the Sentiment of the Poet, we shall find it to be no more than this, that knowing Virgil to be a laborious and diligent Man, who would not be

O D E XIII.

We have seen, in the tenth Ode of the third Book, that Horace was desperately in Love with Lyce, and here, to revenge himself for her Obstinacy in refusing to regard his Passion, he insults her in a most cruel Manner, by reproaching her with old Age and Decays. This evidently proves that the Ode now before us is a great deal later than the other ; yet it is certain that Horace at this Time was not very old, and we may assuredly rank it among those Odes that were made before his fortieth Year. It were to be wish'd that this had been a Work of his younger Years, when his Blood boil'd with Impetuosity in his Veins ; for altho' the Piece be ex-

IN LYCEN.

AUDIVERE, Lyce, Dî mea vota, Dî
 Audivere, Lyce : sis anus, & tamen
 Vis formosa videri ;
 Ludisque & bibis impudens ;
 Et cantu tremulo pota Cupidinem
 Lentum sollicitas. ille virentis &

5

Doctæ

O R D O.

O Lyce, Dî audivere mea vota, Dî audivere, Lyce : sis anus, et tamen vis videri formosa ; ludisque et bibis impudens ; et pota sollicitas lentum Cupidinem cantu tremulo. Ille

N O T E S.

1. *Lyce.*] We have already taken notice | markable for her Wisdom than Beauty. This that this Lyce was a Tuscan Lady, no less re- | gives Ground to suspect that Horace exaggerates

our Pleasures, mix a little Diversion with your *more serious* Studies. It is *very* agreeable to be merry on Occasion.

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be induced to quit his Studies without great Difficulty, writes to him in a rallying Way to lay aside for some Time his Desire of Gain, and this he might do the rather, because his Verses were very advantageous to him; for he had received several Presents of considerable Value from *Augustus*, and his other Friends. Yet so far was he removed from all Covetousness, that he refused the Estate of a very

rich Man, which had been confiscated, and offered to him by *Augustus*.

27. *Misce stultitiam consiliis brevem.*] *Horace* does not here advise *Virgil* to undertake sometimes a foolish Attempt; *miscere brevem stultitiam consiliis*, is to quit his grave and serious Studies for a few Moments, and indulge himself a little in Mirth and Jollity.

ODE XIII.

ceeding well writ, and full of Spirit, yet it seems to be against the Rules of Decency and good Breeding thus to revile a Person he had once loved. I am of Opinion further, that Horace had consulted his Reputation much better in stifling his Resentment, than in thus acquainting all the World, that he had been in Love with a Lady from whom he could not obtain the least Favour; but we must make some Allowances for an Age, in which the most refined Gallantries was not as yet wholly freed from a certain Tincture of Brutality and Rudeness, because of the small Commerce that Men had with Women of Honour and Virtue.

TO LYCE.

LYCE, the Gods have at last heard my Prayers, they have, Lyce: You are now grown old, and yet you would still be thought a Beauty. You wanton, and are not ashamed to drink to Excess, and when fuddled, you attempt, with a lascivious Song, to decoy Cupid, who disdains you; for he takes more Pleasure to bask on

NOTES.

rates the Matter here, and that his Resentment has carried him a great Way beyond the Truth.

5. *Et cantu tremulo.*] *Horace* does not employ this Epithet *tremulo* with a Design to make us understand that *Lyce* was old, and that on Account of her great Age her Voice was become weak and trembling, but to represent the Nature of her Voice, that it was

lascivious; for this is the Meaning of *cantus tremulus*. Thus *Pers.* Sat. I.

— *Et tremulo scalpuntur ubi intima versu.*

And *Terentianus Maurus*;

*Nomenque Galliambis memoratur hinc datum
Tremulos quod esse Gallis habiles putant nodos.*

9. *Trans-*

Doctæ psallere Chiæ
 Pulchris excubat in genis.
 Importunus enim transvolat aridas
 Quercus, & refugit, te quia luridi
 Dentes, te quia rugæ
 Turpant, & capitis nives.
 Nec Coæ referunt jam tibi purpuræ,
 Nec clari lapides tempora, quæ semel
 Notis condita fastis
 Inclusit volucris dies.
 Quò fugit Venus? heu! quòve color decens?
 Quò motus? quid habes illius, illius,
 Quæ spirabat amores,
 Quæ me surpuerat mihi,
 Felix post Cynaram, notaque, & artium
 Gratarum facies? sed Cynaræ breves
 Annos fata dederunt
 Servatura diu parem

10

15

20

Cor-

O R D O.

excubat in pulchris genis Chiæ virentis et doctæ psallere.

Importunus enim transvolat quercus aridas, et refugit, quia dentes luridi, quia rugæ turpant te, et nives capitis turpant te.

Nec Coæ purpuræ, nec clari lapides, jam referunt tibi tempora quæ volucris dies semel

inclusit condita notis fastis.

Quò Venus fugit? Heu, quòve color decens? Quò motus? Quid habes illius, illius Lyces, quæ spirabat amores, quæ surpuerat me mihi, felix post Cynaram notaque et facies artium gratarum? Sed fata dederunt breves

N O T E S.

9. *Transvolat aridas quercus.*] This arises from the Word *virentis* in the sixth Verse. Horace considers Love as a Bird, and says very prettily, that his Bird never perches upon the old Oaks, but that he flies over them, and fixes upon the flourishing young Trees. He compares old Women to old Oaks, as in Ode twenty-fifth, Book first, he had likened them to dry Leaves.

12. *Capitis nives.*] A Greek Author has called white Hairs *the Snow of Old-age*, and this may be allowed; but the Expression here made use of by Horace, when he makes the Snow of the Head to stand for white Hair, and signify Old-age, is altogether insupportable, because it is forced, and the Metaphor drawn from too distant a Similitude. This is the Judgment of Quintilian, Book third, Chapter sixth; *Sunt & duræ translationes, id est, a longinqua similitudine ductæ, ut capitis nives.* But yet I think this Liberty may be allowed to Poets.

13. *Nec Coæ purpuræ.*] *Cos* is an Island of the *Ægean Sea*, not far from *Halicanassus*, and famous for its Purple. Horace designs here to ridicule *Lyce*, in that she as yet affected to appear young, and dressed herself in gay and shining Attire.

15. *Quæ semel notis condita fastis.*] The Romans in the *fasti* marked the Years by their Consuls, and at the same time noted down whatever had happened remarkable during their Consulship; and as these *fasti* were kept in Places where every one had the Liberty of consulting them, it was always an easy Matter to know the precise Age of any Person, their Name, Family, &c. 'Tis on this Account that Horace says to *Lyce*, that her rich Habits, and the precious Stones wherewith she adorned herself, could not recall any of the Years that had been once marked in the public *fasti*; that is, let her do what she will, these will render a faithful Account of her Age, and that it was impossible

on the blooming Cheeks of the young *beautiful* Chian, who sings and plays with so great Art and Skill.

This restless little God * passes the old and haggard without taking the least Notice of them, and starts back on the Sight of you, because your yellow Teeth, your *deep* Wrinkles and grey Hairs have so much disfigured you.

Neither *your costly Robes*, tho' of the finest Purple, nor your brilliant Diamonds, can recall those Years † that have passed since the Day of your Birth, which is very well known.

Ah ! what is become of all your endearing Charms, and your fine Complexion ? What is become of your engaging Mien ? What have you remaining of *Lyce*, that *charming Lyce*, who breathed so much Love, who ‡ robbed me of my Heart ? Time was when, next to Cynara, Lyce was an Assemblage of all the Graces requisite to make a perfect Beauty ; but the Fates granted Cynara only a few Years

* Flies over the dry Oaks.

† That swift Time hath once inserted in the publick Registers.

‡ Stole me from myself.

N O T E S.

possible for her to take them thence, and live them over again, This Custom of marking in the public Registers or Temples the Names of those that were born or died, is very ancient. *Plato* ordains it in the sixth Book of his Laws.

17. *Quo fugit Venus.*] The Ancients made use of the Word *Venus*, to express all that belonged to Beauty.

18. *Motus.*] The old Scholiast explains *motus* only of dancing, but I imagine it ought here to be taken in a more general Sense ; and that it signifies that easy and unconstrained Art, which appears not only in dancing, but in all the Actions of the Body.

22. *Quæ me surpuerat mibi.*] For the Heart of a Lover is always in the Possession of his Mistress ; on this is founded that beautiful Epigram which *Q. Catullus* has so finely imitated from *Callimachus* ;

Aufugit mi animus : credo ut solet, ad Theotimum

Devenit. sic est : perfugium illud habet.

Quid si non interdixem, ne illum fugitivum

Mitteret ad se intro, sed magis ejiceret ?

Ibimus quæsitum. Verum ne ipsi teneamur

Formido. Quid ago ? Da Venu' consilium.

“ My Heart is lost ; it has left me : I suppose it has fled as usual to *Theotimus*.

“ There is no doubt of it, this is its ordinary Retreat. What might have been the Consequence, had not I begged not to encourage the Fugitive, but to refuse it Admittance ? I would go in quest of it, but am very apprehensive of being retained myself. What can I do in this Case ? *Venus*, help me with your Counsel.” *Surpuerat* is here put for *surripuerat*, as in Satire Third, Book Second, *Unum me surpise morti*.

22. *Notaque & artium gratarum facies.*] Commentators think that they have sufficiently acquitted themselves of their Duty, by explaining *facies gratarum artium*, “ a Face that has every Thing necessary to form a complete Beauty.” But besides that the Expression taken in this Sense is not very agreeable to the *Latin* Idiom, we can never suppose that *Horace* would have written, *facies felix post Cynaram*. Besides, it would be nothing more than an useless Repetition, because he has spoken enough of the Beauty of *Lyce* in the preceding Verses. There is, without doubt, a Mistake in the reading, which I imagine it will be no difficult Matter to correct. It is only requisite to take away one Letter, and to read,

— *Notaque & artium Gratarum facie.*

Cornicis vetulæ temporibus Lycen
 Possent ut juvenes visere fervidi,
 Multo non sine risu,
 Dilapsam in cineres facem.

O R D O.

*annos Cynaræ, diu servatura Lycen parem | possent visere facem dialapsam in cineres non sine
 temporibus cornicis vetulæ : ut juvenes fervidi | multe risu.*

N O T E S.

Of *facie* *sed* Transcribers have made *facies*, by taking in the first Letter of the following Word. This is a very common Mistake among Copiers, and it were easy to give a thousand Instances of it. *Horace* says that *Lyce* was inferior in Beauty only to *Cynara*, and that she owed her Reputation solely to the Delicacy and Fineness of her Features. *Notaque & artium gratarum facie*, instead of *notaque & artibus gratis*, and for *etiam artis gratæ*; that Fineness of Features, and Deli-

cacy of Manners, which constitute true Beauty, and render the Person possessed of them so amiable. This I take to be the real Sense of the Passage.

25. *Cornicis Vetulæ.*] The Crow is said to live a great many Years. *Hesiod* gives them nine Times the Age of Man, that is, Two hundred and seventy Years.

26. *Possent ut juvenes visere.*] *Horace* could not have devised any Thing more spiteful than to say, that the Destinies had preserved

O D E XIV.

Augustus had given Orders to Horace to celebrate the Victories of Drusus and Tiberius over the Rhoeti and Vindelici; and as Horace, in the fourth Ode of this Book, had made mention only of Drusus, because Drusus was at first sent alone, Commander in Chief against that People, he here finishes what he had begun, and celebrates the Victory which Tiberius, in Conjunction with Drusus, had obtained over the Grizons, whom they had defeated in a pitched Battle. The Poet has managed Matters with so much Art as to please both Parties; for tho' he praises Tiberius after Drusus, yet he recompences the former in a glorious Manner. The Praises of Drusus had been mixed with those of the Heroes of

A D A U G U S T U M.

Q U Æ cura Patrum, quæve Quiritium,
 Plenis honorum muneribus tuas,
 Auguste, virtutes in ævum
 Per titulos memoresque fastos

Æternæ?

O R D O.

*O Auguste, quæ cura patrum, quæve cura | net virtutes in ævum per titulos fastosque
 Quiritium muneribus plenis honorum, æter- | memores?*

N O T E S.

1. *Quæ cura patrum.*] When *Horace* wrote this Ode, the Senate and People had conferred upon *Augustus* all the Honours it was in their Power to decree, not only to a Man, but

Years to prolong Lyce's * till she is quite superannuated, that our young Rakes may have the Pleasure of seeing that Torch, *that once shone so bright, and kindled so many Flames, turn'd to Ashes.*

* Till equal in Years to an old Crow.

NOTES.

served Lyce, that the Youth might have the Pleasure to see her in a State so different from what she once appeared in. It does not much differ from what he says of *Lydia*, Ode 25, Book 1.

*Invicem Mœches anus arrogantes
Flebis in solo levis Angipertu.*

"You at last in your Old-age shall run
"through the Streets and By-ways, lament-
"ing in your Turn the Cruelty of your
"Gallants."

28. *Dilapsam.*] So we ought to read, and not *delapsam*. *Dilapsa* is properly said of a Thing which changes, is dissipated, or assumes another Form. In this Sense it is used by *Virgil*, when speaking of *Proteus*.

—Aut in aquas tenuis dilapsus abibit.

"Or vanishes, assuming the Appearance of
"Waters." *Delapsa* has quite another Signification. It signifies a Thing which falls from a high to a low Place, but does not undergo any Change or Variation.

28. *Facem.*] He calls the Beauty of *Lyce* a Flambeaux or Torch, in the same Manner as *Terence* calls that of *Thais* a Fire in the second Scene of the first Act of the *Eunuch*.

Accede ad ignem hunc, jam calesces plus satis.

"Approach but a little nearer to this Fire,
"and you will soon find that it will make
"you too warm."

ODE XIV.

the House of Clodia, but Tiberius has the Honour of seeing himself associated with Augustus. The Address of Horace through the whole is admirable; for, in obeying the Orders which he had received, he takes Occasion to make his Court to Augustus, and praises him in a very noble and delicate Manner, by making the Encomiums he bestows upon Tiberius reflect Honour upon him. Both this Ode and the fourth are of the same Character for the Nobleness of the Sentiments, the Richness of the Figures and Comparisons, the Sublimity of the Style, and all the other Beauties of Poetry. This begins and ends with the Elogium of the Emperor, and the Middle is filled with that of Tiberius.

TO AUGUSTUS.

GR E A T Augustus, by what Care, by what public Monuments erected to your Honour, by what shining Titles and solemn Days, shall thy grateful Senate and People eternize your Virtues?
Thou

NOTES.

but even to a God; nevertheless, as if all they had hitherto done was nothing, *Horace* does not cease to demand by what new Marks
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of their Respect, by what new Honours the Romans should endeavour to immortalize the Virtues of that great Prince, and to assure him
E e c

Æternæ ? ô, quâ sol habitabiles
 Illustrat oras, maxime principum,
 Quem legis expertes Latinæ
 Vindelici didicere nuper
 Quid Marte posses. milite nam tuo
 Drusus Genaunos, implacidum genus,
 Breunosque veloces, & arces
 Alpibus impositas tremendis
 Dejecit acer plûs vice simplici.
 Major Neronum mox grave prælium
 Commisit, immanesque Rhætos
 Auspiciis pepulit secundis,
 Spectandus in certamine Martio,
 Devota morti pectora liberæ
 Quantis fatigaret ruinis ?
 Indomitas prope qualis undas
 Exercet Auster Pleïadum choro
 Scindente nubes ; impiger hostium
 Vexare turmas, & frementem
 Mittere equum medios per ignes.

10

15

20

Sic

O R D O.

O maxime Principum, quâ sol illustrat habitabiles oras, quem Vindelici expertes legis Latinæ, nuper didicere quid posses Marte. Nam acer Drusus, milite tuo plus simplici vice, dejecit Genaunos, implacidum genus, Brennosque veloces, et arces impositas tremendis Alpibus.

Mox major Neronum commisit prælium grave,

pepulitque Rhætos immanes auspiciis tuis secundis. Spectandus in certamine Martio, quantis ruinis fatigaret pectora hostium, devota morti liberæ ?

Prope qualis Auster exercet indomitas undas choro Pleïadum scindente nubes ; sic impiger vexare turmas hostium, et mittere equum frementem per medios ignes.

N O T E S.

him of that Eternity which he merited by his glorious Achievements. There is an infinite Grandeur in this Demand, and I find Horace is the only Person who could add all that was yet wanting to the Glory of Augustus, after the great Honours that had been conferr'd on him.

2. *Plenis bonorum muneribus.*] By *Munera* Horace here understands the public Monuments, the Statues, the Inscriptions, the Decrees ; in fine, all that a grateful People can do in Honour of a Prince, who, by his Prudence and Virtue, makes them enjoy a perfect Happiness.

4. *Per titulos.*] By the Word *Titulos* and *Fastos* Horace understands the Honours he mentions afterwards, and which he comprizes in the second Verse, under the general Word

Munera, Titles ; that is, all Kind of Inscriptions, Statues, &c. The *Fasts* take in the public Records of all the Actions or Exploits of Augustus ; the Days in which he gained his Victories, on which he return'd to Rome ; those which were to be kept to his Honour ; the Decrees which ordered Altars to be erected to him, and Hymns to be sung in his Praise.

8. *Nuper.*] About two Years before. For Drusus had vanquished them in the Year of the City 738, and this Ode was made after the Return of Augustus from Gaul, in the Year 740.

10. *Genaunos Breunosque.*] This is the true Reading, and not *Tenaunios*, or *Geraunos* and *Brennos*. Strabo calls them Βαυνοὶ καὶ Τεναυνοί, and says, that they inhabited the

Thou greatest of all the Princes of the Earth, wherever the Sun displays his Beams, by whose Conduct the *proud* Vindelici, who had never submitted to our Laws, felt the Force of our Arms; for, brave Drusus, at the Head of your Troops, hath, more than once, defeated the Genauni, that barbarous People, subdued the swift Breuni, and levell'd their Forts with the Ground, which they had built on the formidable *Summits of the Alps*.

A short Time after, * Tiberius under your lucky Auspices, in a pitch'd Battle, attacked the formidable Rhætians, and cut them to Pieces. What a glorious Sight to behold the young Hero, in this bloody Engagement, with repeated Slaughter bear down our Foes, resolved to lose their Lives rather than their Liberty?

As the stormy South-wind plies the raging Billows when the Pleiades arise, thus did this active Warrior gall the Troops of our Enemies, and forc'd his foaming Horse through the Middle of the Flames.

* *The Elder of the Nerees.*

Or,

N O T E S.

the exterior Part of the *Alps*, with the *Norici* and *Vindelici*. He relates of them, that when they have taken a City, they are not contented with putting to the Sword all that are capable to bear Arms, they slay also all the Male-children, and do not spare the very Women, if the Augurs assure them that they would be brought to-bed of a Son. *Dion* relates the same Thing. 'Tis for this Reason that *Velleius* calls them *feritate truces*.

12. *Et arces Alpibus impositas tremendis.*] This agrees exactly with what *Velleius* writes of these People, that they had fortify'd themselves upon the *Alps*, in Places that were almost inaccessible, and that *Drusus* and *Tiberius* took from them several Cities and Forts.

13. *Plus vice simplici.*] *Horace* here points at the two Actions of *Drusus* in the same Campaign. First, he defeated the *Vindelici*, and secured *Italy* against their Incursions. *Tiberius*, who remain'd at that Time with *Augustus*, was sent to second his Brother, and attack the *Rhæti*, who made Depredations in *Gaul*. In the mean Time *Drusus* continued to push his Conquests over the *Vindelici*, fell upon the *Breuni* and *Genauni*, and the two Princes joining their Forces together, finish'd their Defeat, and utterly rained them. *Velleius* relates the Matter in quite a different Manner. If we will believe him, *Drusus* was only sent to assist in that War, of which he makes all the Ho-

nour fall upon *Tiberius*. But that Historian had his Reasons. *Drusus* was dead, and *Tiberius* Emperor, ought we to be surprized if Flattery usurps the Place of Truth? *Horace*, who wrote at the very Time the Thing was done, and under the Eye of the two Princes interested in it, is an Authority that can admit of no Contradiction.

10. *Devota morti pectora libera.*] This Verse can never be sufficiently commended, and *Horace* is perhaps the only Poet, who, in four Words, has painted in so noble and animated a Manner Men engaged in close Fight, and determined rather to part with their Lives than their Liberty.

21. *Pleiadum choro.*] The *Pleiades*, or *Seven Stars*, were feigned to be the Daughters of *Atlas*, and Sisters of the *Hyades*; they are ranged in such a Manner as if they were engaged in a Dance. *Hyginus*, Chapter twenty-second, *Alii dicunt Eleetram non apparere ex eo quod Pleiades existimentur choream ducere stellis.* This is the Reason why *Horace* makes use of the Word *Chorus*, as *Propertius* has done, Book third, Eleg. third;

Pleiadum spisso cur coit igne chorus.

23. *Fremetem mittere equum.*] *Fremitus* is properly the Noise which Horses make with their Mouths and Nostrils, and on Occasions of this Kind is looked upon as a

Sic tauriformis volvitur Aufidus,
 Qui regna Dauni præfluit Appuli,
 Cùm sævit, horrendamque cultis
 Diluviem meditatur agris ;
 Ut barbarorum Claudius agmina
 Ferrata vasto diruit impetu,
 Primosque & extremos metendo,
 Stravit humum, sine clade victor ;
 Te copias, te consilium, & tuos
 Præbente Divos. nam tibi, quo die
 Portus Alexandria supplex
 Et vacuum patefecit aulam,
 Fortuna lustro prospera tertio
 Belli secundos reddidit exitus,
 Laudemque & optatum peractis
 Imperiis decus arrogavit.

25

30

35

40
Te

O R D O.

Sic tauriformis Aufidus, qui præfluit regna Dauni Appuli, volvitur cum sævit, meditatque horrendam diluviem agris cultis ; ut Claudius diruit vasto impetu ferrata agmina Barbarorum, stravitque humum hostibus metendo primos et extremos, Victor fit sine clade fuorum.

Te præbente copias, te præbente consilium et tuos Divos. Nam quo die Alexandria supplex patefecit portus & vacuum aulam tibi ; tertio lustro, fortuna prospera reddidit secundos exitus belli, et arrogavit laudem optatumque decus peractis imperiis.

N O T E S.

Mark of their Courage ; *Virgil*, *Geor. B. 3.*
 See the Prose Translation.

— *Tum si qua sonum procul arma dedere
 Stare loco nescit, micat auribus, & tremit artus,
 Collectumque fremens volvit sub naribus ignem.*

“ If at any Time he hears the Noise of
 “ Arms from far, he cannot any longer
 “ contain himself ; he pricks up his Ears,
 “ and pants in every Vein, breathing fiery
 “ Heats from his glowing Nostrils.” Nowhere
 do we find a more beautiful Description of
 the Horse than in the thirty-ninth Chapter
 of *Job* ; *His Neck is clothed with Thunder,*
and the Glory of his Nostrils is terrible, &c.

24.] *Medios per ignes.*] The *Greeks* and *Latins* commonly made use of the Word *Fire*
 to express the greatest Dangers. But it is
 not perhaps necessary to have Recourse to
 such an Explication here ; and *Horace*, in say-
 ing that *Tiberius* pushed his Horse through
 the Midst of the Flames, speaks of the

Flames which the *Romans* had lighted in the
 Enemy's Entrenchments, or of those which
 the Enemy made use of to stop the Progress
 of the *Romans*.

25. *Sic Tauriformis.*] The Ancients ordi-
 narily painted the Rivers with Horns : *Fes-
 tus: Taurorum specie simulacra fluminum ;
 id est, cum cornibus, quod sunt atrocia ut tauri.*
 “ Rivers were painted under the Figures of
 “ Bulls, that is, with Horns, because they
 “ are very dangerous.” There is, in the se-
 cond Book of *Ælian*, an entire Chapter,
 where he speaks of the different Manners in
 which Rivers were represented ; some gave
 them the Figure of a Bull, others represented
 them under the Figure of a Man with Horns,
 and this was the most common Way. *Virgil*,
 in the fourth Book of the *Georgics* ;

*Et gemina auratus taurino cornua vultu
 Eridamus.*

Festus was ignorant of the true Reason of
 this

Or, as the impetuous Aufidus, that waters the Kingdom of Apulia, where Daunus reigned, rolls his boisterous Waves, and, when immoderately swelled, threatens to overflow the neighbouring Fields, thus did Tiberius overthrow our Enemies best Battalions *tho'* clothed in Armour, and with incredible Force cutting his Way through their Army from the Front to the Rear, covered the Field of Battle with the Dead, and gained a complete Victory without any considerable Loss on his Side.

What does he not owe to your *brave* Troops, to your sage Counsel, and to the Favour of your Gods? For on the Day that Alexandria submitted to your Power, and opened her Harbours to you, and the Gates of her Palace deserted by *Cleopatra*; fifteen Years after, on the same Day, Fortune, your constant Friend, gave Success to your Arms, and by this fresh Victory crowned your former with all the Glory and Honour you could wish or desire.

Thou

N O T E S.

this Custom: Rivers were painted with Horns, either because of the Noise and Murmurs of their Waters, or on Account of the Inequality of their Banks; or in fine, because all Rivers were called *κερατα Ωκεανου*, *The Horns of the Ocean*.

28. *Diluvium meditatur.*] The Word *meditatur* gives this Passage a wonderful Sublimity; for by it *Horace* endows the River with Sentiment, and represents it as a God capable of forming Designs, and executing them at his Pleasure.

32. *Sine clade victor.*] The Poet here keeps by the Language of History. *Velleius* says, *Tiberius, & Drusus, gentes locis tutissimas, aditu difficillimas, numero frequentes, feritate truces majore cum periculo quam damno Romani exercitus, plurimo cum earum sanguine perdomuerunt.*

33. *Te copias, te consilium, & tuos præbente Divos.*] When the General did not conduct his Army in Person, he was said to give his Gods and his Troops to his Lieutenant, as *Horace* here says that *Augustus* gave his to *Tiberius*, because *Tiberius* fought under the Auspices of *Augustus*. *Ovid* uses an Expression of the same Kind, of *Tiberius* addressing himself to *Augustus*;

Auspicium cui das grande Deosque tuos.

34. *Nam tibi quo die.*] This Passage has not hitherto been rightly explained; for this *nam* relates to *tuos præbente Divos*. *Horace* wants here to prove that the Gods of *Augustus*

had granted *Tiberius* the Victory over the *Grizons*; and that he might do it in a genteel, handsome Manner, he does not satisfy himself with the general Reason, that *Tiberius* was the Lieutenant to that Prince; but he says that the *Grizons* were defeated the same Day *Augustus* entered victorious into *Alexandria*, about fifteen Years before; whence he concludes that the Success of these two Battles were owing to the same Gods. It is impossible to imagine any Thing more delicate, or better conducted. *Horace* knew admirably well how to profit of the Circumstances that accompanied the Subjects he treated of; and it is a very happy Stroke to have found so fine an Occasion of putting *Augustus* in Remembrance of that happy Day, in which he had seen an End put to the bloodiest of all the civil Wars, by the Death of *Antony*, and Surrender of *Alexandria*.

36. *Vacuum patefecit aulum.*] *Horace* here calls the Palace of *Alexandria* *vacuum*, void, deserted, because *Augustus* found neither *Antony* nor *Cleopatra* in it. *Antony*, a little before his Death, made himself to be carried into the *Mausoleum* built by *Cleopatra*, where she herself had retired.

37. *Lustrum tertio.*] *Tiberius* defeated the *Grizons* in the Year of the City 738, fifteen Years after the taking of *Alexandria*, which *Augustus* entered in *August* 723. It is a Wonder that any should mistake here, after the Remark of the old Scholiast, who notes this so distinctly. *Quod post annos quin-*

Te Cantaber non antè domabilis,
Medusque, & Indus, te profugus Scythes
Miratur, ô tutela præfens

Italix, dominæque Romæ.

Te, fontium qui celat origines

Nilusque, & Ister, te rapidus Tigris,

Te belluosus qui remotis

Obstrepat Oceanus Britannis,

Te non paventis funera Galliæ,

Duræque tellus audit Iberiæ :

Te cæde gaudentes Sicambri

Compositis venerantur armis.

45

50

O D E

O R D O.

O Tutelæ præfens Italix, Romæque dominæ, | obstrepat remotis Britannis, te tellus Galliæ
te Cantaber non ante domabilis, Medusque et | non paventis funera, duræque tellus Iberiæ
Indus, te profugus Scytbes miratur. | audit : Te etiam Sicambri gaudentes cæde,
Te Nilusque qui celat origines fontium, et | compositis armis, venerantur.
Ister, te rapidus Tigris, te belluosus oceanus qui |

N O T E S.

quindecim quod ceperat Augustus Alexandriam, eodem die Tiberius superavit Vindelicos. And after what Eusebius says in his Chronicon, who places the Death of Antony and Cleopatra, and the taking of Alexandria, in the fourteenth Year of the Reign of Augustus, which was the 723d of Rome, and the Defeat of the Vindelici in the 29th Year of the same Reign, which was the 738th of the City. There were just three Lustras, that is, fifteen Years from the one to the other.

41. *Te Cantaber non ante domabilis.*] The Cantabrians had been very often vanquished before this, but not entirely subdued ; they had always shaken off the Yoke. They were at last finally subjected by Agrippa in the Year of the City 734, four Years before the Defeat of the Grizons.

43. *Miratur.*] *Miratur* does not here signify to admire ; it would be no great Praise to Augustus to say that he was admired by

the Scythians. *Mirari* is the same with *colere*, *venerari*, to adore any one, to acknowledge his Power, to submit to his Commands. *Virgil* uses *admirari* in the same Sense, speaking of the Respect and Submission which the Bees pay to their King ;

— illum admirantur, & omnes
Circumstant tremitu denso.

45. *Fontium qui celat origines Nilusque.*] *Herodotus* says, that he never yet met with an Egyptian, Greek, or African, who had any Knowledge of the Sources of the Nile, and relates, that *Etearchus*, King of the Ammonians, told some Cyrenian Greeks, that no Person ever yet discovered them. The Romans were equally ignorant of them. *Tibullus*, Eleg. 8. Book 1.

*Nile Pater quam possum te dicere causa,
Aut quibus in terris occuluisse caput.*

This

Thou powerful Protector of Italy, and of Rome the Mistress of the World, the Cantabrian, who could never be subdued before, the Mede, Indian, and raving Scythian, pays Thee Homage.

The Nile, whose Sources are unknown, the Ister, rapid Tigris, and the Ocean, full of Monsters, that beats against remote Britain's Coasts, *all* own their Subjection to Thee.

The desperate Gauls, who are not afraid of Death, and hardy Iberians hear and obey thy Commands: Even the Sicambrians, who take Pleasure in Blood and Slaughter, throw their Arms peaceably at thy Feet, and with the greatest Submission receive what Terms of Peace thou art pleased to grant them.

O D E

N O T E S.

This might, no Doubt, arise from the inaccessible Desarts which it was necessary to pass through in order to come at them.

46. *Te rapidus Tigris.*] In Horace's Time the *Euphrates*, and not the *Tigris*, was the Boundary of the Roman Empire; but here he has an Eye to the Victory which *Augustus* obtained over the *Parthians*, in his obliging them to quit *Armenia*, and send back the Ensigns which they had taken from *Crassus* and *Antony*.

46. *Ister.*] The *Danube*, one of the most considerable Rivers in Europe, which empties itself into the *Black-Sea*.

47. *Belluosus qui remotis obstrepat Oceanis Britannis.*] Horace speaks here of the *British Sea*, the Sea that washes the Coast of *Britain*, instead of *Britain* itself. For altho' *Augustus* had not subdued that Island by Force of Arms, yet was he looked upon as the Conqueror, and the Master of it, because the *Britons* had sent Embassadors to demand Peace of him, and to put the Island under his Power and Protection. The Epithet *belluosus* is extremely beautiful; for the Ocean gives Birth to innumerable Monsters; and *Pliny*, C. v. B. 9. says that the Sea left in one Day above three hundred of them on the Coast of *Britain*.

49. *Non parentis funera Gallia.*] When Horace wrote this Ode, the *Gauls* were brought under Subjection after many Wars, and as many Revolts. All ancient Historians speak of the Courage and Intrepidity of the *Gauls*. *Ælian*, in the eighteenth Chapter of the twelfth Book of his miscellaneous History, says, that they would not retire from a House that was ready to fall upon them, or which the Fire was about to reduce to Ashes; that they would not fly before the Waves of the Sea, when they were like to be overtaken by the Tide.

51. *Te cæde gaudentes Sicambri compositis.*] The *Sicambri* were defeated by *Drusus* in the Year of the City 742; but that cannot be what Horace speaks of here, because that happened not till two Years after the writing of this Ode. This Passage therefore ought, without doubt, to be understood of the first Insurrection of the *Sicambri*, who, joining with the *Usipetes* in the Year of the City 737, defeated the Army of *Lollius*. The Arrival of *Augustus* in *Gaul* filled them with Terror, they laid down their Arms, and accepted the Conditions of Peace which he was willing to grant. It is for this Reason that Horace says, *compositis venerantur armis*.

O D E XV.

This is another extremely fine Ode, and was composed immediately after the preceding. Horace, having complied with the Orders he had received to celebrate the Victories of Drusus and Tiberius, and not satisfied with the Praises he bestowed on Augustus, intimates to that Prince the Design he had entertained of celebrating also his Victories and Battles in a particular Work by itself, if Apollo had not prevented it, by letting

AUGUSTI LAUDES.

PHŒBUS volentem prælia me loqui,
 Victas & urbes, increpuit, lyrâ ;
 Ne parva Tyrrenum per æquor
 Vela darem. Tua, Cæsar, ætas
 Fruges & agris rettulit uberes ;
 Et signa nostro restituit Jovi,
 Derepta Parthorum superbis
 Postibus ; & vacuum duellis

5

Janum

O R D O.

*Phæbus increpuit me lyra, volentem loqui | O Cæsar, tua ætas et rettulit uberes fruges
 prælia et victas urbes, ne darem parva vela | agris ; et restituit nostro Jovi signa derepta su-
 per æquor Tyrrenum. | perbis postibus Parthorum ; et clausit janum*

N O T E S.

1. *Phæbus volentem.*] The Verses include a very fine and delicate Piece of Praise ; nor could *Horace* have flattered *Augustus* in a more acceptable Manner, than by representing *Apollo* as so careful of his Glory, that he would not suffer any one to undertake to celebrate his Exploits, whom he thought unqualified for so great and noble an Attempt. The Address of *Horace* will yet appear in a better Light, if we call to Mind the Pains *Augustus* was at to make *Apollo* be thought either his Protector or Father, and that he had fought for him at the Battle of *Actium* ; which Circumstance *Virgil* has not omitted to take notice of in his *Æneid*, where he says,

*Actius hæc cernens arcum intendebat Apollo.
 Desuper.*

“ *Apollo*, seeing these Things, bent his
 “ Bow, and made his Arrows fly from the
 “ Promontory of *Actium*.”

2. *Prælia et victas urbes.*] The Battles of *Augustus*, and the Cities which he had taken. This Passage has deceived a great many People, who take the Sense to be, that as *Horace* was attempting to celebrate other Exploits than those of *Augustus*, *Apollo* was displeased, and commanded that he should employ himself in nothing else than the Praises of that great Prince. But this cannot be made to agree with what we find in the third Verse.

2. *Increpuit lyra.*] Almost all Commentators separate the Word *lyra* from the Verb *increpuit*, to join it with *loqui*. But *Janus Douza* has very well remarked that this Transposition is too forced, and that we ought to join together *increpuit lyra*, as *Ovid* has

written

ODE XV.

him understand that he had not a Capacity and Genius fit for so great an Attempt; and thence takes Occasion to mention the admirable Regulations that Prince had made during the Peace, and the Happiness which the People of Rome enjoyed under his Administration. This is the true Subject of the Ode, which the Generality of Interpreters have misunderstood.

The PRAISES of AUGUSTUS.

AS I was preparing to sing of the Battles you had gain'd, and the Cities you have besieged and taken, Apollo check'd me by a gentle Blow with his Lyre, and cautioned me against launching into the * Ocean in a small Galley.

Your peaceful Reign, great Prince, hath restored to our Fields their plentiful Crops, and the Pleasure of seeing the Roman Standards forced from the lofty Parthian Temples, and hung up again in the Temple of Jupiter.

To your happy Reign it is owing that Janus's Temple is shut

* *Tuscan Sea.*

25

NOTES.

written in the last Verse of the sixth Book of his *Fæsti*;

Annuat Alcides, increpuitque lyra.

Horace here says that *Apollo* gave him a Blow with his Harp, to render him attentive to what he was to say to him. For it was the Custom, when one wanted to be heard, he gave the Person to whom he spoke a Blow or Squeeze, or pinched him by the Ear, as *Virgil* says in his sixth *Eclogue*,

—Cynthia aurem
Vellit, et admonuit.

3. *Ne parva Tyrrhenum.*] We ought to supply, *et me avertit*, as in *Virgil et admonuit*; for *Horace* here repeats what *Apollo* said to dissuade him from the Design he had formed of describing the Victories of *Augustus*. "It was like embarking upon the

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"*Tuscan Sea* in a small Vessel;" that is, with an inconsiderable Genius, to engage in a vast and hazardous Project.

4. *Tua Cæsar ætas.*] *Horace* explains his Sentiments only by Halves. He here says to *Augustus*, that his Administration during Peace, can furnish as much Matter for Poetry, as his Reign has restored Plenty and Fertility to the Lands. *Horace* commonly neglects connecting Things together, to give his Verse a free and noble Air.

5. *Fruges at agris rettulit uberes.*] *Rome* and *Italy* had laboured for some Time under a Famine in the Reign of *Augustus*; but, far from ascribing this Misfortune to him, *Dion* relates, that they attributed that of the Year 731 to his not being Consul. It is certain that *Augustus*, after having put an End to the civil Wars, restored Peace and Plenty throughout the whole Empire. The Reader may consult what has been remarked on these Lines of the fifth Ode;

F f f

Tu-

Janum Quirini clausit; & ordinem
Rectum evaganti frena licentiæ

10

Injecit, emovitque culpas,
Et veteres revocavit artes;

Per quas Latinum nomen & Italæ
Crevere vires, famaue, & imperi

Porrecta majestas ad ortum
Solis ab Hesperio cubili.

15

Custode rerum Cæsare, non furor
Civilis, aut vis exiget otium;

Non ira, quæ procudit enses,
Et miseras inimicat urbes.

20

Non qui profundum Danubium bibunt.

Edicta rumpent Julia; non Getæ,

Non Seres, infidive Persæ,

Non Tanaim prope flumen orti

Nosque & profestis lucibus & sacris.

25

Inter jocos munera Liberi,

Cum prole, matronisque nostris,

Rite Deos prius apprecati,

Virtute

O R D O.

Quirini vacuum duellis, et injecit rectum ordinem, et frena vaganti licentiæ, emovitque culpas, et denique revocavit veteres artes; per quas Latinum nomen et vires Italæ crevere, famaue et majestas imperi porrecta est ad ortum solis, ab Hesperio cubili.

Cæsare custode rerum, non furor civilis, aut vis, non ira, quæ procudit enses et inimicat

miseras urbes, exiget otium.

Qui bibunt profundum Danubium non rumpent edicta Julia; non Getæ, non Seres, Persæve infidi, non homines orti prope flumen Tanaim rumpent edicta Julia. Nosque cum prole, matronisque nostris, et profestis lucibus et sacris, prius rite apprecati Deos, more ma-

N O T E S.

*Tutus bos etenim rura perambulat,
Nutrit rura Ceres almaque faustitas.*

6. *Et signa nostro restituit Jovi.*] Augustus had vowed a Temple to Mars the Avenger, so soon as he had taken Revenge of the Murderers of Cæsar. But the Multiplicity of Affairs in which he was afterwards involved, or perhaps his great Prosperity made him forget his Promise; and he never thought of it till the Year 733, when Phraates, King of the Parthians, sent back the military Ensigns which had been taken from Crassus and Antony. This unexpected good Fortune induced him to give Orders for building the Temple upon the Capitol, not so much with a Design to accomplish his Vow

as that he might there place these Ensigns, and raise a Monument to his Vanity. Whence comes it then that Horace speaks only of Jupiter, and does not make any the least Mention of Mars? It is, because this Temple vowed in 711, and begun in 733, was not finished and dedicated till eighteen Years after; that is, in the Year of Rome 761, under the thirteenth Consulship of that Prince, who went about the Dedication of it with a great Deal of Pomp, entertaining the Romans with a magnificent Combat of Gladiators, and exhibiting to them a naval Fight in the Circus, as we learn from Velleius, who had assisted at the Sports. During the Time this Temple was building, the Ensigns were carried into the Temple of Jupiter Capitolinus.

Horace

as there is now Peace over all the Earth, that Licentiousness is restrained which knows no Bounds, that Vice is extirpated, that, *in fine*, our ancient † Virtue is restored which carried the Roman Name to such a Height, increased the Power of Italy, and extended the Fame and Glory of the Roman Empire from the Rising to the Setting of the Sun.

While Cæsar reigns we have no Occasion to fear that either a Civil or a Foreign War, nor Wrath, that whets the Swords, and sows Discord between one City and another, will disturb our Peace.

The Inhabitants on the Danube and the Tanais, the Seres, and perfidious Persians shall not dare to violate the Julian Laws. And let us, with our Wives and Children, on Common as well as Festival-days, after invoking the Gods *for your Safety*, in Imitation of

† Arts. See Note 12th.

N O T E S.

Horace would not here speak of the Temple of *Mars* the Avenger, because that was not finished or consecrated till six Years after his Death. *Nostro Jovi*, to *Jupiter*, the Protector of *Rome*.

7. *Derepta Parthorum superbis postibus.*] Some read *direpta*, but without Reason. The first signifies taken away by Force; whereas the other means pulled in Pieces, which is quite improper here. By the Word *derepta*, *Horace* makes his Court to *Augustus*, as if he had really recovered those Ensigns by the Force of his Arms, which the Emperor was desirous to have be believed. It is possible, after all, that *Horace* meant no more than to express the great Concern of the *Parthians* to deliver up these Ensigns, which were a glorious Evidence of the Victory they had obtained over the *Romans*.

8. *Janum Quirini clausit.*] There were three or four Temples belonging to *Janus* in *Rome*; but he here speaks of the Temple of *Janus Bifrons*, or *Janus Geminus*, built by *Romulus*, whence *Horace* calls it *Janum Quirini*. This Temple was open in Time of War, and shut in Time of Peace. From *Romulus* to *Augustus* it had been only shut twice, and *Augustus* shut it the third Time in his Reign. *Sueton*, Chap. 22. *Janum Quirinum semel atque iterum à condita urbe memoriam ante suam clausum, in multo breviori spatio temporis, terra marique pace parta, ter clausit.* *Horace* saw it shut only twice, it

was about three or four Years after his Death that *Augustus* shut it the third Time.

12. *Et veteres revocavit artes.*] This Passage is commonly misunderstood. By *veteres artes* *Horace* means the ancient Customs, the ancient Manners, the Religion, the Virtue, the Temperance, the Fidelity, Discipline, Patience, Frugality, and all the other great Qualities which had appeared with so much Lustre in the first *Romans*, and to which the Conquest of the World was almost entirely owing.

15. *Majestas.*] The *Romans* were so jealous of their Liberty, that they would not suffer the Name of *Majesty* to be applied in any other Manner than to the Dignity of the People. *Majestas est in Imperio atque in omni Populi Romani Dignitate.* *Cicero*.

21. *Non qui profundum Danubium bibunt.*] This Prophecy of *Horace* was not entirely fulfilled. The People of whom he speaks here revolted the same Year, but were again brought under the Yoke. *Drusus* vanquish'd the *Sicambri*, &c. passed the *Rhine*, pushed his Conquests as far as the *Elbe*, and built Forts upon the Rivers, in which he left Garrisons. *Tiberius*, on his Side, restored the *Pannonians* and *Dalmatians*.

22. *Edicta Julia.*] *Augustus* was not satisfied with re-touching and re-establishing the Laws that were already received, but he moreover made a great many new ones, which were called *leges Juliae*, as *Julia sumptuaria*,

Virtute functos, more patrum, duces,
 Lydis remisto carmine tibiis,
 Trojamque, & Anchisen, & almæ
 Progeniem Veneris canemus

30

O R D O.

jorum, inter munera, jocosi liberi, canemus car- | eute, Trojamque, et Anchisen, et progeniem
 mine remisto, tibiis Lydis, duces functos vir- | almæ Veneris.

N O T E S.

to regulate the Expence of living; *lex Julia de maritandis ordinibus*, *Julia de adulteriis et pudicitia*, *Julia majestatis*, *Julia de vi publica & privata*, and a great many others. But by the Words *edita Julia* here *Horace*

means all the Commands which *Augustus* had laid upon the Nations he had subjected.

31. *Trojamque & Anchisen.*] After having said that the Romans should sing at their Tables the great Actions of Heroes, *Horace* confines

QUINTI

of our Ancestors, over a Glass of generous Wine, sing in Concert with the Lydian Flutes, the Praises of our late brave Generals. Let us sing of Troy, Anchises, and the Descendants of gracious Venus.

NOTES.

confines these Praises to the single Family of *Augustus*, by saying that the common Subject of their Song would be *Troy*, *Anchises*, and the Descendants of *Venus*; that is, *Augustus*, *Julius Cæsar*; and all their Ancestors, up to *Venus* and *Æneas*, whence the *Julian* Family flattered themselves that they were descended. There is in this a great deal of Spirit and Politeness. It must, at the same Time, be very pleasing to *Augustus*.

31. *Alma.*] This is an Epithet commonly given to *Venus*.

*Æneadum genetrix hominum divumque voluptas.
Alma Venus.*

Alma, that is, gracious, bountiful: This agrees very well to *Venus*, who animates all Things, and makes a great Part of the Pleasure both of Men and Gods.

Q U I N T I
H O R A T I I F L A C C I
E P O D O N L I B E R.

O D E I.

Before we proceed to the Odes themselves, it will be necessary to explain the Title of this Book, which is ordinarily called the Book of Epodes. The Learned cannot agree among themselves, about the Explication which ought to be given of it. Some pretend that it has derived its Name from the Inequality of the Verse, which are ranged in such a Manner, that every long Verse is followed by a short, which is called Epodus or Clausula. Others are of Opinion that it has been called Liber Epodon, as if one should say ἐπὶ τῶν ᾠδῶν, after the Odes, to denote that it was made sometime after the first four Books. In fine, Torrentius imagined, that the true Title is not Liber Epodon, the Book of Epodes; but Liber Epodos, that is, the Wizard-Book; and that it has been so called on Account of the Enchantments made Mention of in the 5th Ode against Canidia. This last Opinion is unsupportable; for there is not the least Probability that a single Ode should give so extravagant a Title to the whole Book. The second Opinion is no less so; for this Book was so far from being composed after the preceding Four, that the greatest Part of the Odes were made before any of the others; so that were we to regard the Order of Time, this Book would obtain rather the first than the last Place. There remains only the first Opinion to be examined, and indeed it is the only true one; but that we may thoroughly understand it, it will be necessary to carry the Matter a little higher. Epode, in the Lyric Poetry of the Greeks, signifies the third, or concluding Part of the Ode; that is, of the Song that is divided into Strophe, Antistrophe, and Epode. This Word Epode signifies properly the End of the Song; for ἐπ' ᾠδῆν is in Latin, super canere. As in the Odes what was called Epode concluded the Song, so the Name was afterwards given to a short Verse, which being put after a long one, closed the Period, and concluded the whole Sense, which was left imperfect in the first Verse. It is from hence that this Book has been intituled Liber Epodon; that is, Liber versuum Epodon, the Book of Epode Verses; the Book where every long Verse of the Ode is followed by a short one, which finishes and takes in the Sense. Marius Victorinus, who lived in the fourth

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fourth Century, writes at the End of the first Book; Epodos est tertia pars aut periodus Lyricæ Odes. Igitur quæ post Strophæ & Antistrophen Epodon dicebant. ἐπιδειν, quidem est super canere: hinc sumptum vocabulum in has Epodos, quæ binos versus impares habent, nam ut illa canticum finebat, sic hæ sensum versu insequenti. “ The Epode is the “ third Part, or Conclusion of the Lyric Ode: Hence what followed after the Strophe and Antistrophe was call’d Epode, from the Greek “ ἐπιδειν, which signifies to sing after; and on the same Account this “ Name has been given to these Odes, which have two unequal Verses; for “ as in Lyric Poetry the Ode finishes the Song, so in like Manner in these “ Odes the Sense is finish’d by the short Verse, which is for this Reason “ called Epode.” The same Victorinus compares the Epode to the Pentameter Verse in the Elegiac; Nam neque per se versus hexameter sine sequente Pentametro Elegiacum metrum implebit, neque in Epodis singuli versus sine clausulis suis & assequelis audiri poterunt. After this Explication of the Nature of the Epode Verses, it is easy to see that the first ten Odes of this Book only can properly be called by this Name, and that the last eight are not all of this Character. It is the first ten Odes therefore, that have given the Name to this whole Book; for altho’ in the other Odes there is also a short Verse after a long, yet they are not of that Kind which constitute the Character of the Epode, as Dacier shews at large in his Remarks at the Beginning of this Book. I have only one Thing more to add before I conclude this short Dissertation. Horace himself could not be the Author of this Title, because it was not he that disposed his Works in the Order in which we now have them. Assuredly the Grammarians, who made this Collection of them, gave also the Name of Epodes to this fifth Book, after having put together the ten Odes which they found written in the same Kind of Verse; and this happen’d, no doubt, in the second or third Century; for in the Beginning of the fourth this Title had been universally receiv’d, and all the Works of Horace were divided in the same Manner as they are at this Day. I believe, after what has been said,

said, that there will remain no other Difficulty on this Head, we shall pass therefore to the Explication of the Odes. Were they ranked in their natural Order, this, and the ninth of the same Book, would immediately pre-

AD MÆCENATEM.

IBIS Liburnis inter alta navium,
Amice, propugnacula,
Paratus omne Cæsaris periculum
Subire, Mæcenas, tuo.

Quid nos? quibus te vita sit superstita

Jucunda; si contra, gravis:

Utrumne jussi persequemur otium

Non dulce, ni tecum simul?

An hunc laborem mente laturi, decet

Quâ ferre non molles viros?

Feremus; & te, vel per Alpium juga,

Inhospitalem & Caucasum,

Vel occidentis usque ad ultimum finum

Forti sequemur pectore.

Roges, tuum labore quid juvem meo,

Imbellis ac firmus parum.

5

10

15

Comes

O R D O.

O amice Mæcenas, ibis Liburnis navibus inter alta propugnacula navium, paratus subire omne periculum Cæsaris periculo tuo. Quid nos faciemus? Quibus vita sit jucunda, te superstita; si contra, gravis? Utrumne jussi persequemur otium, non dulce ni simul tecum?

An laturi sumus hunc laborem mente, quâ decet viros non molles ferre? Feremus; et sequemur te forti pectore, vel per juga Alpium, et Caucasum inhospitalem, vel usque ad ultimum finum occidentis.

Roges, quid ego imbellis ac parum firmus

N O T E S.

1. *Ibis.*] When *Augustus* departed with a Design to fight *Antony*, he took along with him the principal Senators, and the most considerable of the Equestrian Rank; and *Mæcenas*, tho' at that Time Governor of *Rome*, accompanied him also in his Voyage. *Horace*, as well acquainted as any with the State of Affairs, gives us to understand, that he was at least named. *Torrentius* however is of Opinion that he did not go; nor is it at all probable, he thinks, that he was at the Battle of *Actium*, because *Virgil*, speaking of that Battle, makes mention only of *Agrippa*; whereas it is not at all likely he would have passed *Mæcenas* over in Silence, had he been present: But this Reason is of no Force; *Virgil*, who only gives a Description

of the Fight, could not speak of *Mæcenas*, who had no Hand in it. Altho' it is not necessary, for the understanding of this Ode, to know whether *Mæcenas* went or not, it is however a Point of History that deserves to be searched into.

1. *Liburnis.*] The *Liburni* were a People of *Illyria*. As they were properly a Kind of Corsairs, who liv'd upon the Prizes they took, they made use of light and expedite Vessels; whence all light Vessels were called *Liburnian*.

1. *Inter alta navium propugnacula.*] *Antony's* Fleet consisted mostly of Ships that had eight or ten Banks of Oars; they had besides a great Number of Towers, which made them appear as so many Castles and Cities, to

use

Ode the Thirty-seventh of the First; for this First was made some Months before the Battle of Actium, when Mæcenas was preparing to follow Augustus, who intended an Expedition against Antony.

TO MÆCENAS.

YOU are resolved then, my illustrious Friend, in Defence of Cæsar, to hazard yourself in a Fleet of small Liburnian Gallies, amidst Antony's Ships, which are like so many floating Castles; but what shall I do, to whom, while I enjoy you, Life is agreeable, but should I lose you, would be unsupportable? Must I obey you, and content myself with Repose, which I cannot relish without you, or encounter the Toils of War with that Resolution that becomes a hardy Warrior? I will encounter them, and follow you with undaunted Courage over the stupendous Summits of the Alps, and frightful Desarts of Caucasus, or even to the utmost Bounds of the West.

You will ask me, *perhaps*, of what Service can I be to you, who am so infirm and unfit for War? I grant, Sir, I can give you little Assistance

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use Florus's Words, who says, Chapter 9th, Book 4th (*Antonii naves*) *a senis in novenos remorum ordinibus, ad hoc turribus atque tabulatis allevatæ castellorum & urbium specie, non sine gemitu maris & labore ventorum ferebantur.* "The Ships of Antony were from six to nine Banks of Oars; they had besides a great Number of Towers and Bridges, which gave them a prodigious Heighth, and made them look like so many Castles and Cities. The Sea groaned under the Weight of those dreadful Machines, which could not be removed but by the strongest Efforts of the Winds." Plutarch speaks of these Towers and Castles of Antony, and says, that when one of these Ships was surrounded by four or five of Augustus's Gallies, the Combat resembled rather the Assault of a City than the Attack of a Vessel. It is on this Account that Horace here calls these Ships *Navium Propugnacula*.

3. *Paratus omne Cæsaris.*] This is a very happy Turn. Horace, by saying to Mæcenas, that he was always ready to put himself before Augustus, to guard him from the Blows of his Enemies, pays at the same Time a handsome Compliment to that Prince, by insinuating, that during the Heat of the Battle

he was regardless of himself, and exposed himself to the most imminent Dangers.

6. *Si contra, gravis.*] Horace, in another Place, tells Mæcenas, in yet stronger Terms, that he could not live without him, Ode seventeenth, Book second;

*Ab, te meæ si partem animæ rapit
Maturior vis, quid moror altera?
Nec carus æque, nec superstes
Integer:*

"Ah! if the Destinies hasten to carry you off, and ravish from me the better Part of myself, why should the other remain? Why should I tarry any longer, I who am neither so dear to the Romans, nor can be called entire when you are gone."

11. *Vel per Alpium juga.*] The Meaning is, I would follow you not only to Tarentum, &c. where Augustus made the Rendezvous of his Fleet; but I would follow you over the Alps, over Caucasus, and to the utmost Borders of the West.

15. *Roges tuum.*] Two Things rendered Horace very improper for War, his Want of Courage, and bad State of Health. After having answered the first in the Four pre-

Comes minore sum futurus in metu,

Qui major absentes habet :

Ut assidens implumibus pullis avis

Serpentium allapsus timet

20

Magis relictis ; non, ut adsit, auxili

Latura plus præsentiis,

Libenter hoc & omne militabitur

Bellum in tuæ spem gratiæ :

Non ut juvencis illigata pluribus

25

Aratra nitantur meis ;

Pecusve Calabris ante sidus fervidum

Lucana mutet pascua :

Nec ut superni villa candens Tusculi

Circæa tangat mœnia.

30

Satis superque me benignitas tua

Ditavit : haud paravero,

Quod aut, avarus ut Chremes, terrâ premam ;

Discinctus aut perdam ut nepos.

O D E

O R D O.

juvem tuum laborem meo labore. Comes futurus sum in minore metu, qui major habet absentes, ut avis assidens pullis implumibus timet allapsus serpentium, magis vero relictis, non latura plus auxili præsentiis, ut adsit. Hoc et omne bellum libenter militabitur in spem tuæ gratiæ. Non ut aratra illigata nitantur

pluribus meis juvencis ; pecusve mutet pascua Lucana Calabris ante sidus fervidum : Nec ut villa candens tangat Circæa mœnia Tusculi superni. Benignitas tua ditavit me satis superque. Haud paravero quod aut premam terrâ, ut avarus Chremes, aut perdam, ut nepos discinctus.

N O T E S.

ceding Verses, he comes to answer the Second. I acknowledge, says he to *Mænas*, that I can afford you no Help ; but it will be a great Advantage for me to be in your Company. My own Health will be the more

confirmed when I have no Inquietude about yours. All this is said with such an Air of Familiarity, as makes it evident that *Horace* was sure of *Mænas's* Friendship and Esteem.

25. Non

Assistance in the Field of Battle; but I shall be much freer of these anxious Fears that disquiet me in your Absence. As a Bird, when at a Distance from her new-hatch'd Young, is more afraid of Serpents springing upon them, than when she is by them, not that her Presence could save them *from being devoured*. I will with Pleasure make this Campaign, and a hundred more, to keep and merit your Esteem; not with a View to increase the Number of my Cattle to till my Grounds, nor to have Pastures, that I may remove my Flocks from Calabria to *cool* Lucania, before the violent Heats of the Dog-star, nor to extend *the Inclosures* of my glistening Villa to the Walls of Tusculum. No, I am over and above rich already by your Generosity, nor have I the least Desire, like Chremes *in the Play*, to amass vast Treasures, that I may bury them in the Earth, or, like a Rake, to squander them away in Luxury.

N O T E S.

25. *Non ut juvenis illigata pluribus.*] Horace was one of the most disinterested Men in the World; this appears every where in his Works; it is known that he contented himself with the little House given him by *Mæcenas*, in the Country of the *Sabines*. See Ode eighteenth, Book second. Princes and great Men would be much happier, if those who attached themselves to their Fortune, were influenced rather by Sentiments of Esteem and Amity, than a View of acquiring Riches, and gratifying their Ambition.

34. *Discinctus nepos.*] In all Ages it has been observ'd, that Children, whose Father and Grandfather were still living, being free from all domestick Concerns, have dream'd ra-

ther of spending than amassing and heaping up Riches. Add to this, that they are ordinarily spoiled by the blind Indulgence of their Grandfathers. Hence the *Latins* sometimes employ'd the Word *Nepos* to signify a young Debauchee. Horace joins an Epithet with it, which plainly determines its Signification. It is known that the *Romans* tuck'd up their Robes with a Belt on Occasions that demanded Action, and above all, when they went to the Army, it being impossible to fight otherwise. Hence it came to be look'd upon as a Mark of Effeminacy and Softness not to make use of a Belt, but to let their Gown hang dragging after them.

O D E II.

This Ode is a Master-piece in its Kind. The Poet, to shew how unwilling the covetous Man is to detach himself from his Riches, supposes an Usurer, who, convinced of the Happiness and Tranquility of a Country Life, forms a Design to renounce his unworthy Traffick, and retire into the Country, there to spend the Remainder of his Days in a pleasant agreeable Manner. He gathers together his Riches, breaks all his Connection with others, and prepares to be gone. The Passion awakes again, and opposes his Design; at the very first Assault he is lost. Those Reflections so natural, those Projects so reasonable, these so flattering Ideas of a pure and constant Felicity, vanish all of a sudden, and the Usurer remains, as formerly, the Prey of his unhappy Avarice. The Address of the Poet is

VITÆ RUSTICÆ LAUDES.

BEATUS ille, qui procul negotiis,

Ut prisca gens mortalium,

Paterna rura bobus exercet suis,

Solutus omni fœnore;

Nec excitatur classico miles truci,

Nec horret iratum mare;

Forumque vitat, & superba civium

Potentiorum limina.

Ergo aut adultâ vitium propagine

Altas maritat populos;

Inutilesque falce ramos amputans,

Feliciores inserit:

Aut

O R D O.

Beatus est ille, qui procul negotiis. et solutus fœnore omni, exercet rura paterna bobus suis, ut prisca gens mortalium; nec miles excitatur classico truci, nec horret mare iratum, vitatque

forum et superba limina civium potentiorum. Ergo aut maritat populos altas adultâ propagine vitium; amputansque inutiles ramos fal-

N O T E S.

2. *Ut prisca gens mortalium.*] We ought to connect this second Verse with the third. The first Men were either Labourers or Shepherds. But perhaps *Horace* here does not refer to so distant an Antiquity, but means this of the ancient Romans, who lived in the Country, and labour'd their Fields with

their own Hands, as *Quintus Cincinnatus*, *Fabritius*, *Curius Dentatus*, &c. The greatest Praise that could be given in those Days to a Roman, was to call him a good Labourer: *Cato*, & *virum bonum cum laudabant, ita laudabant agricolam, bonumque colonum.*

4. *Solutus omni fœnore.*] This does not only

ODE II.

admirable. He leaves it to his Readers to draw the Moral which naturally flows from an Event he had been relating, and he does not make known to him the Person that speaks, till towards the End of the Piece. A Train of pleasing Scenes amuse the Imagination, and lead insensibly to an unexpected Solution, which furnishes many useful Reflections, of which every one is capable to make Application. If this Ode cannot be called the Master-piece of Horace, at least it may dispute the Prize with whatever he has left us most beautiful in Lyric Poetry. Never was Horace more pleasant in his Stile, more elegant in his Expressions, or more harmonious in his Versification. The Constructions are so easy, that it is difficult to find one that stands in need of Explication.

The PRAISES of a COUNTRY LIFE.

THREE happy he, who, at a Distance from the Noise and Hurry of Business, and free of Usury of any Sort, *lives* as our Ancestors, and tills his paternal Lands with his own Oxen; who is not rouzed from his Rest as the Soldier, with the alarming Sound of Trumpets; * who does not expose himself as the Merchant to the Mercy of a raging Sea; who is unconcerned in tedious Law-suits, and attends not the Levees of the Great, but amuses himself with binding the overgrown Tendrils of his Vines to the tall Poplars, and with lopping off decayed Branches to graft others more kindly.

* Nor does he fear a raging Sea, and shuns the Bar, and proud Thresholds of powerful Citizens.

Some-

NOTES.

only signify who owes nothing to any Person; but who lends nothing to any Person, one that is clear of all Kind of Usury, who has no Debt, either active or passive; and this indeed is very pleasant in the Mouth of an Usurer, out of Conceit for a little while with a Commerce, which by the first Romans was looked upon as infamous, and punished with greater Severity than even Death itself. Cato, *Majores enim nostri sic habuerunt, & ita in legibus posuerunt, furem dupli condemnari, fœneratorem quadrupli, quanto pejorem civem existimarunt fœneratorem quam furem.*

4. *Fœnore.*] Columella says the same that Horace does in shewing the Vileness, Injustice,

and Danger of all other Trades in comparison of Agriculture. War, says he, unjustly gives to some what it takes by Violence from others; Commerce and Navigation exceed the Bounds of Nature, and expose the Merchant to a thousand Dangers: Usury is odious even to the Person whom it relieves. The Lawyers Trade is a Villainy licens'd by Law; and a Courtier is a lying, flattering, servile Mercenary.

6. *Nec berret iratum mare.*] The Meaning of the Passage is, that such a one never ventures himself upon the Sea, or exposes himself to its Rage, either as a Soldier or a Merchant. *Bias*, speaking of those who go to

Aut in reductâ valle mugientium
 Prospektat errantes greges ;
 Aut pressa puris mella condit amphoris ; 15
 Aut tondet infirmas oves.
 Vel, cùm decorum mitibus pomis caput
 Autumnus arvis extulit,
 Ut gaudet insitiva decerpens pyra,
 Certantem & uvam purpuræ, 20
 Quâ muneretur te, Priape, & te, pater
 Sylvane, tutor finium !
 Libet jacere modò sub antiquâ ilice,
 Modò in tenaci gramine :
 Labuntur altis interim rivis aquæ ; 25
 Queruntur in silvis aves ;
 Fontesque lymphis obstreperunt manantibus,
 Somnos quod invitet leves.
 At cùm tonantis annus hibernus Jovis
 Imbres nivesque comparat ; 30
 Aut trudit acres hinc & hinc multâ cane
 Apros in obstantes plagas :
 Aut amite levi rara tendit retia,
 Turdis edacibus dolos ;
 Pavidumque leporem, & advenam laqueo gruem 35
 Jucunda captat præmia

O R D O.

ce, inserit feliciores ; aut prospektat errantes greges mugientium in valle reductâ : Aut condit pressa mella puris amphoris : Aut tondet oves infirmas. Vel cum Autumnus extulit arvis caput decorum pomis mitibus at gaudet decerpens insitiva pyra, et uvam certantem purpuræ, quæ, O Priape, muneretur te, et te, O pater Sylvane, tutor finium ! modo libet jacere sub ilice antiqua, modo in gramine tenaci. Aquæ

interim labuntur ripis altis, aves queruntur in silvis, fontesque obstreperunt manantibus lymphis, quod invitet somnos leves.

At cum annus hibernus Jovis tonantis comparat imbres nivesque, aut multa cane trudit hinc et hinc apros acres in plagas obstantes : aut amite levi tendit retia rara dolos turdis edacibus ; aut captat laqueo pavidum leporem gruemque advenam jucunda præmia.

N O T E S.

to Sea, says very ingeniously, that they cannot be reckoned either among the Living or the Dead.

10. *Altas maritat populos.*] Some Commentators pretend that Horace must have written here *albas* ; but they are mistaken ; they must certainly have overlooked that Passage of Pliny, in the twenty-third Chapter of his seventeenth Book, where he says, that Experience teaches us that the high Trees make the Goodness of the Wine, and the low Trees the Quantity. Horace therefore here uses *altas*, to mark that that Man

made choice of the highest Poplars, that thereby his Wine might be good. Cato says, *Quam altissimam vineam facito* ; “ Raise your Vine as high as possible.” And Varro gives us the Reason of the Precept ; *Altius viris tollenda, quod in partu & alimonio vinum, non ut in calice quærit aquam, sed solens.*

21. *Priape.*] *Sylvanus* and *Priapus* were Gods in the ancient Mythology, in whom such as liv’d in the Country were very nearly interested. The one had the Care of the Gardens, and the other saw to the Preservation

Sometimes he takes Pleasure to view at a Distance his Cattle grazing in a winding Valley, which resounds their Lowings ; sometimes he fills his well-seasoned Jars with Honey exprest from the Combs, or sheers his over-burthened Sheep ; or when the pleasant Autumn shews itself crowned with ripe Fruits, oh ! how he's pleased to gather the Pears which he himself did graft, or the Grapes that vie in Colour with Purple, of which he makes an Offering to thee, Priapus, and to thee, Father Sylvan, the Guardian of his Grounds. Then it is he takes Pleasure to rest himself sometimes under *the Shade of an old bushy Oak*, at other Times on the matted Grass, whilst the Fall of Waters from the Mountains, the Warbling of Birds in the Woods, and the Murmur of Streams flowing from their bubbling Fountains, make an agreeable Concert, and lull him asleep.

* But when the wintry Tempests begin to sound, and cover the Ground with Snow, then he diverts himself with closely pursuing wild Boars, and forcing them with his Pack of Hounds into the Toils, or stretches his Nets on a polished Hunting-staff to ensnare voracious Thrushes, and catches in his Springs the timorous Hare, and Crane that is seldom seen, which he reckons a sufficient Recompence for his Toil.

Would

* But when the wintery Season of thundering Jupiter brings Rains and Snows.

N O T E S.

tion of the Boundaries which separated and distinguished the Lands. Fable says, that *Priapus*, the Son of *Bacchus* and *Venus*, was born in *Lampsacus*, a City of *Troas*, where he was abandoned by his Mother. This God was so late, that *Hesiod* makes no mention of him. *Sylvanus* is yet less known, some make him the Son of *Saturn*, others of *Faunus*. It is not known in what Place he was born. The *Pelasgi* first brought the Knowledge of him from *Greece* into *Italy*.

22. Tutor finium.] The Ancients acknowledged three Gods, who all went by the Name of *Sylvanus*. In the Book of the Boundaries of the Lands ; *Omnis possessio tres Sylvanos habet ; unus dicitur domesticus, possessioni consecratus ; alter dicitur agrestis, pastoribus consecratus ; alter dicitur orientalis, cui est in confinio lucus positus*. " Every Heritage had three Gods under the Name of *Sylvanus* ; the one called Domestic, who was the God of the Heritage ; the second had the Care of the Shepherds ; and the last, called Oriental, he had commonly a Grove dedicated to him upon the

" Confines of two or three neighbouring Inheritances." The first is the same with the God *Lar*, whence he is called *Sylvanus Larum*. The second was the same as *Pan*, or *Faunus*, *Ovid*,

Agresti Fauno supposuisse pecus.

The third was the same with *Mars*. *Horace* speaks here of this last, to whom was ascribed the Prosperity and Fruitfulness of the Country, and who was considered as the Author of all the Blessings it afforded ; this was the Reason of addressing their Prayers to him, when they implored a Blessing on the Fields. *Mars Pater, te precor, quæsoque uti si es volens propitius mihi, domo, familiæque nostræ, uti tu morbos visos invisosque vidueratam vastitudinemque calamitates, intemperiasque prohibeas, defendas, averruncesque, uti tu fruges, frumenta, vineta, virgulta, grandire beneque evenire sinas, Pastores pecoraque salva servassis, dūisque bonam salutem valetudinemque, mihi, domo, familiæque nostræ, &c.*

31. Multa cane.] Singulars are always more

Quis non malarum, quas amor curas habet,
Hæc inter obliviscitur ?

Quòd si pudica mulier in partem juvet

Domum atque dulces liberos,
(Sabina qualis, aut perusta solibus
Pernicis uxor Appuli)

Sacrum vetustis exstruat lignis focum,
Lassi sub adventum viri ;

Claudensque textis cratibus lætum pecus
Distenta ficcet ubera :

Et horna dulci vina promens dolio,
Dapes inemptas apparet ;

Non me Lucrina juverint conchyliis,
Magisve rhombus, aut scari,

Si quos Eois intonata fluctibus
Hiems ad hoc vertat mare :

Non Afra avis descendat in ventrem meum,
Non attagen Ionicus

Jucundior, quàm lecta de pinguissimis
Oliva ramis arborum,

Aut herba lapathi prata amantis, & gravi
Malvæ salubres corpori,

Vel agna festis cæsa Terminalibus,
Vel hædus ereptus lupo.

Has inter epulas, ut juvat pastas oves
Videre properantes domum !

Videre fessos vomerem inversum boves
Collo trahentes languido ;

Posi-

O R D O.

Quis inter hæc non obliviscitur curarum malarum quas amor habet ?

Quod si mulier pudica in partem juvet domum atque liberos dulces (qualis Sabina, aut uxor Appuli pernicis perusta solibus) et extruat focum sacrum lignis vetustis sub adventum viri lassi ; claudensque lætum pecus cratibus textis, ficcet ubera distenta, et promens horna vina dolio dulci apparet dapes inemptas.

Lucrina conchyliis, rhombusve, aut scari, si

quos hiems intonata vertat Eois fluctibus ad hoc mare, non juverint me magis : Non avis Afra non attagen Ionicus, descendat jucundior in ventrem meum, quam oliva lecta de pinguissimis ramis arborum, aut herba lapathi amantis prata, et malvæ salubres corpori gravi, vel agna cæsa festis terminalibus, vel hædus ereptus lupo.

Inter has epulas, ut juvat videre pastas oves properantes domum ! Ut juvat videre fessos boves trahentes vomerem inversum, collo languido

N O T E S.

more noble than Plurals. *Multo milite* for *multis militibus*. When the *Latins* speak of Hunting Dogs, they generally use *canis* in the Feminine Gender.

41. *Sabina qualis.*] In the Time of Ho-

race it was very rare to find a Woman that was willing to live in the Country, and take upon herself the Care of her own Family. Luxury had intirely corrupted them ; and it was not without Difficulty they could resolve to

Would not the most passionate Lover, amidst these innocent Diversions, forget the jealous and smarting Pains of Love?

But if with all these Pleasures, a chaste Wife takes part with him in the Care of his House and pleasant Children, like a virtuous Sabine Matron, or the frugal, tho' homely Wife of an industrious Apulian, and in the Evening when her Husband returns fatigued with his Labour, makes a rousing Fire for him of well dried Faggots, and having pent up his full dug'd Ewes, goes herself and drains their extended Udders of the rich Milk, and drawing a Bowl of this Year's Wine from a sweet Cask, sets before him a Supper of unbought Dainties.

I would prefer such a Meal to the fine Oysters of the Lucrine Lake, the choicest Turbet, or the Scar, forced sometimes by a Storm from the eastern Seas to ours. No Turkey or Heath-powt itself are so delicious to my Taste as sweet Olives just pulled from the over-loaded Boughs, or Sorrel, that is plentiful in Meadows, or Mallows, so salutary to our sickly Bodies, or a Lamb killed for a Sacrifice at the Feast of Terminus, or a Kid snatched from the Jaws of a growling Wolf.

Amidst these plain Repasts, what Pleasure has he in seeing his well fed Sheep hastening home, his weary Oxen heavily dragging back the

NOTES.

to pass so much as a few Days in the Country, unless they were going to some pleasant Seat. This was what gave Rise to Farmers. This is also the Reason that Horace taken his Examples from the Country of the Sabines, and that of Apulia, who still retained some Remains of their ancient Frugality, and where the People were as yet laborious. Colum. in the Preface of his second Book; *Quam ob causam cum in totum non solum exoleverit, sed etiam occiderit, vetus ille matrum familiarum mos Sabinarum atque Romanorum necessaria irrepsit villicæ cura, quæ tueretur officia Matronæ.* "Wherefore as the Practice of the ancient Sabine and Roman Ladies is not only become unfashionable, but entirely laid aside, it has been thought necessary to commit Things to the Care and Inspection of a Farmer, who may discharge the Duties that properly belong to the Mistress of the Family."

48. *Dapes inemptas apparet.*] She does not go to the neighbouring City to buy wherewith to furnish her Table, she makes her own Garden supply her with every Thing necessary. Virgil says the same of an old Corycian. See

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the Prose-Translation of Virgil, Georg. 4th. p. 195.

— — — *seraque revertens,
Nocte domum dapibus mensas onerabat inemptis.*

"He returns home late in the Evening, and loads his Table with Meats which he was not under a Necessity of buying." Colum. alludes to this Passage of Virgil, when, speaking of the Culture of Gardens, he says, *Hortorum æque curam suscipere debet; ut & quotidiani victus sui levet sumptum, & adveniienti domino præbeat quod ait poeta, inemptas ruris dapes.* "A Man who has a small Heritage to cultivate, and is a good Manager, ought to buy nothing for his Substance." And 'tis a Precept of Plato, *Pater familias vendacem & non emacem esse oportere.* "That the Father of a Family should love to sell, and not to buy."

59. *Vel agna festis cæsa Terminalibus.*] This is another Evidence of the Frugality of these good People, who made Feasts but once a Year, and that when they offered Sacrifices

H h h

to

Positosque vernas, ditis examen domûs,
 Circùm renidentes Lares !
 Hæc ubi locutus fenerator Alphius,
 Jam jam futurus rusticus,
 Omnem relegit Idibus pecuniam ;
 Quærit Calendis ponere.

65

70

O R D O.

do ; vernasque, examen domus ditis, positos cir- | futurus rusticus, relegit omnem pecuniam idi-
 eum lares renidentes ! | bus, quærit vero ponere calendis.
 Ubi fenerator Alphius locutus hæc jam jam |

N O T E S.

to the God who had the Care of their Boun- | They usually sacrificed a Lamb. *Plutarch*
 daries. We have elsewhere spoken of the | therefore was certainly in a Mistake, when
 great Respect which the Romans had for this | he assures us, in the fifteenth of his *Roman*
 Deity. The Festival they kept in honour of | Questions, that they never sacrificed any Beast
 him was on the Twenty-first of *February*, and | to the God of their Borders. This is evident,
 called *Terminalia* ; it was instituted by *Numa*. | not only from the present Passage, but from

O D E III.

Horace having supped with Mæcenæ, found himself much the worse by eating of a Dish of Herbs in which Garlic had been put, and upon that

A D MÆCENATEM.

PARENTIS olim si quis impiâ manu
 Senile guttur fregerit ;
 Edat cicutis allium nocentius.
 O dura messorum ilia !
 Quid hoc veneni sævit in præcordiis ?
 Num viperinus his cruor
 Incoctus herbis me fefellit ? an malas
 Canidia tractavit dapes ?

5

Ut

O R D O.

O si quis olim fregerit senile guttur pa- | est, quod sævit in præcordiis meis ? Num vi-
 rentis impia manu, edat allium nocentius cicu- | perinus cruor incoctus his herbis fefellit me ?
 tis. O dura ilia Messorum ! Quid hoc veneni | An Canidia tractavit dapes malas ?

N O T E S.

3. *Canidia*.] The old Scholiast pretends, | that *Horace* speaks here of a celebrated Prac-
 that this *Canidia* is a fictitious Name, and | titioner in Poison, named *Gratidia*, who was
 of

the inverted Plow, and Crowds of Servants, a sure Sign of Riches, sitting chearful round his clean Hearth.

The *gripping* Usurer Alphius had not well ended this Harangue, but he presently resolved to go and live in the Country, calls in all his Money on the Ides, *but, scarcely got in, till* he wants to put it out again on the *following* Calends.

N O T E S.

a great many others, which it would be needless to quote.

70. *Quærit calendis ponere.*] By *ponere* here is meant putting it out to Interest; but, says M. Dacier, the greatest Part of Interpreters have misunderstood what Horace means by *calendis ponere*; for it is ridiculous, says he, to imagine, that Alphius, after having called in all his Money the fifteenth of the Month, was so bad a Manager to keep it the rest of the Month, and not lay it out till the

Beginning of the next. *Calendis ponere* therefore is to lend it out till the *Calends*. Horace says, that Alphius having gathered in his Money on the Ides, endeavours the same Day to put it out for another Term, that is, to the Calends; but P. Sanadon says, M. Dacier does Violence to the Text; for if *relegit Idibus* signifies he called it in on the Ides, as M. Dacier himself interprets it, *ponere Calendis* must signify to put it out on the following Calends, as it is translated in this Version.

O D E III.

writes to his Friend. This is the true Subject of the Ode, which does not contain any Particular from whence we may draw a Conjecture of the Time it was made.

TO MÆCENAS.

IF there be such an *unnatural* impious Wretch upon Earth as has strangled his aged Father with his own Hands, let him, *by way of Punishment*, eat Garlic, which is *a thousand Times* more poisonous than Hemlock. The Reapers Stomachs must be strong indeed to digest this *nauseous Plant*. What Poison is this consumes my Entrails? Was it the Blood of Vipers poured on these Herbs that thus deceived me, or did Canidia touch the cursed Dish, and impart to it her Magic?

When

N O T E S.

of Naples. He founds his Conjecture upon this, that it was forbid by the Laws to name any Person to speak Evil of them. There was a Law relating to this in the twelve Tables, and Augustus had, as it were, renewed it, by ordering that Information should be given against those, who, by their Wri-

tings, wounded any one's Reputation; but both he and they who follow him are in this mistaken. Horace pretends that this Law was made only against Calumniators, against those who accused People of Things they had never done, who reproached them with Crimes they were not guilty of; and

H h h 2

main.

Ut Argonautas præter omnes candidum

Medea mirata est ducem,

Ignota tauris illigaturum juga,

Perunxit hoc Jasonem :

Hoc delibutis ulta donis pellicem,

Serpente fugit alite.

Nec tantus unquam siderum infedit vapor

Siticulosæ Apuliæ :

Nec munus humeris efficacis Herculis

Inarfit æstuosius.

At, si quid unquam tale concupiveris,

Jocose Mæcenas ; precor

Manum puella suavio opponat tuo,

Extremâ et in spondâ cubet.

O D E

O R D O.

Ut Medea mirata est ducem candidum præter
Argonautas omnes perunxit Jasonem hoc alio,
illigaturum juga ignota tauris, ulta pellicem
donis delibutis hoc fugit serpente alite.

Apuliæ siticulosæ ; nec munus æstuosius inarfit
humeris Herculis efficacis.

At, o jocose Mæcenas, si unquam concupi-
veris quid tale, precor ut puella opponat manum

Nec tantus vapor siderum unquam infedit | suavio tuo, et cubet in spondâ extremâ.

N O T E S.

maintains, that in writing against those who
merited Censure, far from exposing himself to
the Penalty annexed to the Laws, he was, on
the contrary, sure of the Protection and Ap-
probation of *Augustus*. This is evident from
the latter Part of the first Satyr of the se-
cond Book ;

— — si quis

Opprobriis dignum latraverit, integer ipse,
Solventur risu tabulæ, tu missus abibis.

Thus *Horace* made no Scruple to mark those

by their proper Names whom he lashed in his
Verses ; he never feigned one to them, as it
would be easy to make appear ; he is not con-
tent with naming *Canidia* by her own Name,
he further points her out by that of her Fa-
ther, *Sat. first*, Book second.

Canidia Albuti, quibus est inimica, venenum.

9. *Ut Argonautas.*] *Ut* here stands for
postquam ; the Passage ought to be construed
in this Manner ; *Postquam Medea mirata est
ducem candidum præter omnes Argonautas, per-
unxit*

When Medea fell in Love with Jason, that most comely Prince, who headed the Argonauts, she surely anointed him with this before he dared to engage the fiery Bulls, or made them submit tamely to the Yoke. Rubbing her Presents over with this, she aveng'd herself of her Rival, then mounted into the Air in a Chariot drawn by winged Dragons.

Never did the violent Heat of the Dog-Star thus scorch dry Apulia; nor could the Gift sent to indefatigable Hercules kindle such a Fire in his Body.

But, waggish Sir, should you ever entertain a Desire to eat Garlic, may your Mistress deny you a Kiss, and lie at a Distance from you all Night long in the farthest Part of the Bed.

N O T E S.

unxit allio cum illigaturum tauris juga ignota. Every one knows the History of Jason, who, in order to come at the Golden Fleece, was obliged to bring under the Yoke two Bulls, who vomited up Flame, whose Feet were of Brass, and whose Horns were of Iron.

12. *Perunxit hoc.*] Horace felt the Effects of the Garlic so terrible, that he assures us the Drug wherewith Medea anointed Jason was true Garlic, and not a compound Oil, as Pindar would have it, or the Juice of an enchanted Herb, according to Ovid, and some others of the Ancients. But how can this be reconciled with what he says in the Sequel, that the Robe which Medea sent to the Daughter of Creon was poison'd with Garlic? Whence comes it that Garlic produces such contrary Effects? Here it is salutary to Jason, and in the following Verse destructive to Glauca. This is a Difficulty rais'd by Julius Scaliger, and indeed at first Sight it appears plausible; but it is easy to answer it; Horace pretends that Medea gave Jason some Antidote, and that the Garlic wherewith she anointed him could not prevail against him,

but only against the Bulls he wanted to subdue.

13. *Hoc delibutis ulta donis pellicem.*] Jason returning from Colchis with Medea, took Corinth in his Way, and there fell in Love with Glauca, the Daughter of King Creon. Medea, provok'd at this Ingratitude, resolv'd to take Revenge on his Mistress. That she might the better effect her Design, she thought it prudent to dissemble her Resentment, and sent to that young Princess a Marriage-robe very magnificent, and a Crown of Gold, which she had poisoned. These Presents produced the desir'd Effect, and Glauca no sooner put them on, than she found herself consum'd by a Fire which it was impossible to extinguish. Euripides has made an excellent Tragedy on this Subject, under the Name of Medea. Dona therefore here are the Crown of Gold and the Marriage-robe, which Euripides calls ποικίλους πεπλους, *variā vestem*.

17. *Munus.*] This Gift was the Robe which Dejanira sent to Hercules, after she had dipped it in the Blood of Nissus.

O D E IV.

Horace writes here against a Slave whose Name was Menas, whom Pompey the Great had set at Liberty, and who, after the Death of his first Master, attach'd himself to the Interest of his Son, the young Pompey, who loaded him with Favours, and made him Lieutenant-general of his naval Forces; but the civil Wars beginning afresh between this last Pompey and Augustus in the Year of Rome 715, Menas forsook the Party of his Benefactor, and joined that of Augustus, to whom he gave up Sardinia, and the Army under his Command. This Treachery was not unprofitable to him; Augustus added a great many to those he had already received; he ennobled him, gave him the Privilege of wearing a Gold Ring; raised him to the Dignity of a Roman Knight, and for some Time did him the Honour to make him eat at his own Table. But all these great Favours were not able to fix this perfidious Man, who, being accustomed to govern his Masters, and to see no Person above him, took it ill that Augustus did not give him the Command. For this Reason he forsook him the following Year, and returned to the young Pom-

IN SEX. MÆNAM POMPEII LIBERTUM.

LUPIS & agnis quanta sortitò obtigit,

Tecum mihi discordia est,

Ibericis peruste funibus latus,

Et crura durâ compede.

Licet superbus ambules pecuniâ,

Fortuna non mutat genus.

Videsne, sacram metiente te viam

Cum bis ter ulnarum togâ,

Ut ora vertat huc & huc euntium

Liberrima indignatio?

5

10

Sectus

O R D O.

Quanta discordia, sortitò obtigit lupis et agnis, tanta est mihi tecum, O Mæna, peruste quoad latus funibus Ibericis, et crura dura compede. Licet ambules superbus pecuniâ, fortuna

non mutat genus.

Videsne ut liberrima indignatio euntium vertat ora huc et huc? Te metiente viam sacram

N O T E S.

5. *Superbus ambules pecuniâ.*] Menas had amassed great Wealth under Pompey the Great, under the young Pompey his Son, and under Augustus, but more under the young

Pompey than under both the others; for that young Prince suffer'd himself to be entirely govern'd by his Slaves and Freedmen. *Vellius* says of him, *Libertorum suorum libertus,* ser-

ODE IV.

pey; who, taking his Return for a true Repentance, pardoned him, restored him to his Command, and re-establish'd him in his first Favour. This Goodness was one of the principal Causes of Pompey's Ruin; for Menas, who was destitute both of Integrity and Respect, quitted him a second Time, about the Year of the City 717, and join'd again the Party of Augustus, with the Fleet under his Command; discover'd to Augustus all the Secrets he had been entrusted with, and proved very serviceable to him in that War. Augustus, willing to profit by the Advice of this vile Slave, and fearing to lose him a second Time, made him Tribune to the Soldiers, but nevertheless detested his Perfidy and Ingratitude; and this was the very Thing that gave Horace the Boldness to write against him, and to handle him so roughly in this Ode; which assuredly he had never done, if Menas had been as well with Augustus the second Time as the first. It is certain therefore that this Ode was made about the 717th Year of Rome, some Months before the Battle of Milazzo. The Year following Menas was slain at the Siege of Belgrade and Pannonia.

Against SEXTUS MÆNA, a Freed Man of POMPEY.

NATURE has not placed a greater Antipathy between the Wolves and Lambs, than I feel in myself against you, thou vile Slave, whose Back still retains the Scars of the Spanish Whips, and whose Legs yet bear the Marks of the slavish Chain.

Tho' you are proud of your immense Riches, and give yourself Airs of Grandeur, yet Fortune cannot change your mean Extraction.

When you strut proudly up the sacred Hill in your Robe with a Train six Yards long, don't you see the Crowd and generous Romans

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servorumque servus.

6. *Fortuna non mutat genus.*] All the Care that the young Pompey and Augustus had taken to efface, by the Employments and Dignities he was advanc'd to, the Meanness of Menas's Birth, were to no Purpose. It was not in the Power of Fortune to alter his Condition, or hinder him that was a Freedman from being a Slave.

10. *Liberrima indignatio.*] Indignation is

a Passion directly opposite to Pity. Pity is, when one grieves at the Misfortunes which befall a Person that does not deserve them. Indignation is, when one is displeased to see any Thing happen well to a Person who is unworthy of it. *Liberrima indignatio*, an open avow'd Indignation, which is at no Pains to conceal itself. Horace uses the Epithet *liberrima*, on Account of what follows, *scetis flagellis*; for it is not the Poet that speaks here,

Sectus flagellis hic triumviralibus
 Præconis ad fastidium,
 Arat Falerni mille fundi jugera,
 Et Appiam mannis terit;
 Sedilibusque magnus in primis eques,
 Othone contempto, sedet.
 Quid attinet tot ora navium gravi
 Rostrata duci pondere
 Contra latrones atque servilem manum,
 Hoc, hoc tribuno militum?

15

20

O R D O.

cum toga bis ter ulnarum? "Hic sectus fla-
 "gellis triumviralibus, ad fastidium præconis,
 "arat mille jugera fundi Falerni, et terit
 "viam Appiam mannis, equesque magnus se-

"det in sedilibus primis, Othone contempto.
 "Quid attinet tot rostrata ora navium gravi
 "pondere duci contra latrones atque manum
 "servilem, hoc, hoc tribuno militum."

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here, but the People; therefore the old Scho-
 liaſt has very judiciously remarked on this
 Paſſage, *hæc quaſi indignantis populi verba
 ſunt in Menam.*

II. *Sectus flagellis hic Triumviralibus.*
 There were at Rome three Judges call'd Tri-
 umviri, or tres viri capitales. They were
 Keepers of the public Jail, and had the
 Power to puniſh Malefactores, whom they

either chaſtiſed themſelves, or made to be
 chaſtiſed in their Preſence near a Pillar call'd
Menia, which ſtood in the *Comitium*.

12. *Præconis ad fastidium.*] At Rome,
 when any Perſon was puniſh'd in public, the
 Criminal was preceded by a public Crier,
 who proclaim'd with a loud Voice the Crime
 for which he was led to Punishment.

16. *Othone*

O D E

mans sneer, and with Indignation say, “ Mind that Fellow who
 “ has so oft been whipt by Order of the *Triumvirs*, that the common
 “ Crier could hold out proclaiming his Crime no longer ; now he
 “ possesses a thousand Acres of Land in *Campania*, tears up the
 “ Appian Way with his *prancing* Nags, and in Contempt of Otho’s
 “ Laws, places himself in one of the first Seats among those of
 “ equestrian Dignity at the public Shews. What a Shame it is to
 “ fit out such a great and powerful Fleet against Pyrates and fer-
 “ vile Villains, whilst such a Slave as this is made a military Tri-
 “ bune ?”

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16. *Othone contempto.*] *Lucius Roscius Otho*, Tribune of the People, had enacted a Law, which assigned the Places where the Knights were to sit at the public Shews in the Amphitheatre, upon fourteen Seats behind the Senators, and separate from those of the People. This Law also distinguished the Knights who were so by Birth from all others, and allowed them the Liberty of placing themselves upon the first of these fourteen Seats preferable to those who had been raised to that Dignity by Favour, or for the Services they had done the Commonwealth. This Prerogative due only to Birth, did not at all belong to the Person of whom *Horace* speaks here, and he could not lay Claim to it, but in Contempt of the Law enacted by *Otho*, *Othone contempto*.

19. *Contra latrones atque servilem manum.*] The young *Pompey* had received into his Service all the Corsairs and Slaves he could find, and had made of them a considerable Army.

Florus. O quam diversus a patre ! Ille pirata Cilicas extinxerat, hic secum piratus navalis agitabat. “ How different was the Son from the Father ! *Pompey the Great* had done his utmost to extirpate the Pyrates, whereas the young *Pompey* put himself at their Head.”

20. *Hoc hoc tribuno militum.*] *Menas* himself had been a Slave and Corsair. It was therefore a very ridiculous Thing, to send against Slaves and Corsairs, an Army under the Conduct of a Leader who had been himself a Corsair and Slave. When *Horace* wrote this Ode, it was, without Doubt, believed at *Rome*, that *Augustus* would give *Menas* some Command in the Fleet, as he had before given him one of considerable Importance, after his first Defection from *Pompey* ; but that Prince, who put little or no Confidence in him, thought proper to send him with the Degree only of a simple Tribune of the Soldiers,

O D E V.

Of all the Remains of Antiquity, the following Piece is one of the most satiric and bitter. Horace writes against Canidia, and reproaches her for having stripped a Youth of Quality of all his Ornaments, and designing to make him undergo a cruel Death, that out of his Marrow and Liver she might compose an amorous Draught to be given to one of her Lovers named Varus, who had abandoned her. He explains here the Preparatives to that Death, and all the Ceremonies which precede it.

IN CANIDIAM VENEFICAM.

AT ô Deorum quidquid in cœlo regit
 Terras & humanum genus,
 Quid iste fert tumultus? & quid omnium
 Vultus in unum me truces?
 Per liberos te, si vocata partibus
 Lucina veris adfuit,
 Per hoc inane purpuræ decus precor,
 Per improbaturum hæc Jovem;
 Quid ut noverca me intueris, aut uti
 Petita ferro bellua?
 Ut hæc trementi questus ore, constitit
 Insignibus raptis puer,

5

10

Impube

O R D O.

*At ô quicquid Deorum in cœlo regit terras | vocata adfuit partibus veris; precor te per
 et genus humanum, quid iste tumultus fert? Et | hoc inane decus purpuræ, per Jovem improba-
 quid truces hi vultus omnium in me unum vo- | turum hæc, quid intueris me ut noverca, aut
 unt? | uti bellua petita ferro?*

O Canidia, precor te per liberos si Lucina | Ut puer questus hæc ore trementi constitit, in-

N O T E S.

1. *At.*] This is a Particle often made use of with a very good Grace at the Beginning of a Performance; it gives, at the same Time, a great Force to the Expression, and prepares the Mind for the Reception of something new and surprizing. The Scene opens here in a Manner very pathetic and affecting. A young Child finds himself surrounded by a Troop of Sorceresses that breathe nothing but Rage and Fury. He represents to them his Earth, Youth, and Innocence; he conjures them by all the Tenderneſs of Mothers towards their Children, and the Reverence and Submission they owe to the Gods, the Avengers of Impiety and Wickedneſs. It will be proper here to take Notice of the admirable Address of the Poet. The Reader, struck with the Vivacity that appears in the Beginning of this Discourse, is impatient to know who it is that speaks: But the Suspension and Delay ſerves only to increaſe this Deſire, and when he comes afterwards to know the Actors his

ODE V.

This Ode is remarkable on Account of its Stile, which is pure, and very compact; of its Turns, which are lively and ingenious, and the great Number of Particulars it makes us acquainted with. But what appears to me most fine and delicate in the whole Performance is, that, without seeming to be sensible of it, Horace throws upon this Varus a certain Ridicule, which cannot but infinitely please the Reader, as soon as he comes to perceive it.

Against CANIDIA, a Sorceress.

BUT, O ye heavenly Powers, who govern the Earth, and regulate the Affairs of * Men, what means this Tumult, and the frightful Looks of these old Hags all fixed on me alone?

Canidia, I conjure you by your tender Infants, if ever *Lucina*, when invoked, was present and assisted at their Birth; I conjure you by this shining Purple, the Proof of my Innocence; and, in fine, by Jupiter himself, who cannot but detest such barbarous Actions, why do you look upon me with the Fierceness of a Stepmother, or of a savage Tygres wounded with a Spear.

After the innocent Boy had in this Manner with trembling Lips uttered his Complaints, they stript him of his Robes, which were the

* *Mankind.*

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his Indignation is raised to the greatest Height. We have seen in the Ode, *Beatus ille*, the Effect of a like Suspension, but carried yet a great deal further than this.

5. *Si vocata partibus Lucina veris adfuit.*] *Torrentius* has given a very wrong Explication of this Passage. *Horace* reproaches *Canidia*, not only because she had never had any Children, but because she sometimes counterfeited a being brought to Bed, as was the Custom of the Sorceresses of that Age. They gave out that they were big with Child, that they might have a Pretence to claim the Children they stole as their own, and make their own Use of them upon Occasion.

7. *Per hoc inane purpuræ decus.*] *Decus purpuræ*. By this *Horace* means the Robe which usually went under the Name of the

Toga Prætexta, which had a Border of Purple. A great many are of Opinion that the Youth quitted the Habit at the Age of fourteen, to put on the *Toga Virilis*, but it is a Mistake. Observe in a few Words the Practice of the Romans in this Matter: To the Age of twelve they wore a kind of Waistcoat called *Alicata Chlamys*; at that Age they quitted this for the *Toga Prætexta*, a Gown with a Border of Purple round the Edges; this they continued till they came to the Age of Puberty, on the seventeenth Year, when they put on the *Toga Virilis*. This *Prætexta* was not only a Token of the Youth and Quality of the Wearer, but besides this had the Repute of a sacred Habit; and therefore, when they assigned it for the Use of the Boys, they had this especial Consideration, that it

Impube corpus, quale posset impia
 Mollire Thracum pectora :
 Canidia brevibus implicata viperis 15
 Crines & incomtum caput,
 Jubet sepulcris caprificos erutas,
 Jubet cupressus funebres,
 Et uncta turpis ova ranæ sanguine,
 Plumamque nocturnæ strigis, 20
 Herbasque, quas Iolcos, atque Iberia
 Mittit venenorum ferax,
 Et ossa ab ore rapta jejunæ canis,
 Flammis aduri Colchicis.
 At expedita Sagana per totam domum 25
 Spargens Avernales aquas,
 Horret capillis, ut marinus, asperis,
 Echinus, aut currens aper.
 Abacta nullâ Veia conscientia,
 Ligonibus duris humum 30
 Exhaustabat, ingemens laboribus :
 Quò posset infossus puer
 Longo die bis terve mutatae dapis
 Inemori spectaculo ;
 Cum promineret ore, quantum exstant aquâ 35
 Suspensa mento corpora,
 Exsucta uti medulla, & aridum jecur
 Amoris esset poculum ;

Inter-

O R D O.

signibus raptis. corpus impube quale posset mollire impia pectora Thracum.

Tum Canidia implicata crines et incomptum caput brevibus viperis ; “ Jubet caprificos erutas sepulcris, jubet funebres cupressus, plumamque et ova strigis nocturnæ uncta sanguine ranæ turpis, herbasque quas et Iolchos atque Iberia ferax venenorum mittit, Et ossa rapta ab ore jejunæ canis, aduri flammis Colchicis.”

At expedita Sagana spargens aquas avernales per totam domum, horret capillis asperis ut echinus marinus, aut currens aper. Veia abacta nullâ conscientia, ingemens laboribus, exhaustabat humum ligonibus duris, quo puer infossus posset inemori spectaculo dapis longo die bis terve mutatae ; cum promineret ore, quantum corpora suspensa mento extant aquâ.

Uti medulla exsucta, et jecur aridum esset po-

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might be a kind of Guard or Defence to them against the Injuries to which that Age was exposed. This is the Reason why the Youth here conjures *Canidia* by his Habit.

12. *Insignibus raptis.*] By *insignia* Horace here means the Robe edged with Purple, and the *bullæ aurea*, which was hung about the Necks of Children the same Day they were

made to assume the *Toga Prætexta*. It was a Piece of Gold in the Shape of a Heart, that, according to some, was designed as an Incitement to Courage, and to teach them that they ought to apply themselves seriously to the acquiring of Sense and Reason, that they might know to govern themselves with Wisdom and Prudence, and that the Purple of the

the Marks of his Quality, and expos'd his naked Body, which was so delicate, as would have touch'd the Heart of the most savage Thracian with Pity. But, the cruel *Canidia*, lost to all Sense of Prayers, with dishevelled Hair, twisted with small hissing Snakes, persists, and such were her Commands.

“ Take these wild Fig-branches, torn from gloomy Sepulchres ;
 “ these Funeral Cypresses, with these Feathers and Eggs of a
 “ Screech-Owl, besmeared with the Gore of a venomous Toad ;
 “ to them add those poisonous Herbs that grow in Spain and Si-
 “ cily, so fertile of Poisons, these Bones snatched from an hungry
 “ Bitch, and boil them *all* on a magic Fire.”

Immediately *Sagana* tucks up her Robe, and with her bristled Hair, like a Hedgehog, or a wild Boar pursued by the Hunters, stares, and sprinkles the House with Water she had taken from the Lake *Avernus*: and *Veia*, on her Part, without Remorse of Conscience for the crying Sin, turns up the Earth with a Spade, groaning as she digs, and makes a Hole, in which she fixes the innocent Boy to starve, longing for Meat which was set before him, and changed two or three Times a Day, but could not touch it, as nothing appeared but his Head, like Swimmers who seem suspended in the Water by the Chin.

Thus when his Eye-balls were worn out with Pain and gazing on

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the Gown was designed to remind them of the Modesty that became them at that Age.

17. *Jubet sepulchris caprificos erutas.*] *Horace* here gives an Enumeration of the greatest Part of the Ingredients made use of by Sorcerers in the Composition of their Philtres. The wild Fig-tree enters among them, because it bears neither Blossom nor Fruit, and was reckoned in the Number of the unlucky Trees.

19. *Et uncta turpis ova ranæ sanguine.*] *Horace* puts *rana*, a Frog, for *Rubeta*, a Toad. The Toad is of a much more venomous Nature than the Frog, which is the Reason that Sorcerers made use of them in almost all their Compositions. Sometimes they took only the Blood, at other Times the Lungs. Here *Canidia* orders the Feathers and Eggs of a Screech-owl to be dipp'd in the Blood of a Toad ; for it is thus that we ought to understand the Passage, *Et plumam et ova nocturnæ frigis, uncta sanguine turpis ranæ.*

96. *Spargens Avernales aquas.*] The Ancients were of Opinion that one might descend to Hell by the Lake *Avernus*, which was in *Campania*. This is the Reason why

so great Virtues have been attributed to its Waters, and that they made use of them in their Sacrifice to render propitious the infernal Deities.

29. *Abacta nulla Veia conscientia.*] *Veia* is here the proper Name of a Sorceress, whom *Horace* tells us was employ'd in digging up the Earth, to make a Hole wherein she might place the young Child without the least Remorse.

33. *Longo die bis terve.*] This *longo die* has very much puzzled Interpreters ; they are all alike mistaken in explaining it of a Summer's Day, as if it were possible that a Child, buried up to the Chin, could die in the Space of one Day. *Longo die* here is the same as *by Degrees, slowly* ; for the Child in this Condition might live three or four Days.

37. *Exsucta uti medulla, et aridum jecur.*] The Meat which was serv'd up to this young Child, and which it was not in his Power to touch, serv'd only to augment his Desire and Hunger, which dried up his Marrow, and entirely consum'd his Liver ; this is the Reason why it was vulgarly believ'd that that Mar-

row

Interminato cū semel fixæ cibo

Intabuissent pupulæ.

40

Non defuisse masculæ libidinis

Ariminensem Foliam.

Et otiosa credidit Neapolis,

Et omne vicinum oppidum:

Quæ sidera excantata voce Theſſalâ

45

Lunamque cœlo deripit.

Hic irrefectum sæva dente livido

Canidia rodens pollicem,

Quid dixit? aut quid tacuit? O rebus meis

Non infideles arbitræ,

50

Nox, & Diana, quæ silentium regis,

Arcana cū fiunt sacra;

Nunc, nunc adeste: nunc in hostiles domos

Iram atque numen vertite.

Formidolosis dum latent filvis feræ,

55

Dulci sopore languidæ,

Senem, quod omnes rideant, adulterum

Latrent Suburanæ canes,

Nardo perunctum, quale non perfectius

Meæ laborarint manus

60

Quid

O R D O.

culum amoris, cum pupulæ semel fixæ cibo interminato intabuissent.

Et Neapolis otiosa et omne oppidum vicinum credidit Foliam Ariminensem libidinis masculæ non defuisse; quæ deripit sidera lunamque cœlo excantata voce Theſſalâ.

Hic sæva Canidia rodens pollicem irrefectum dente livido, quid dixit? Aut quid tacuit? O Nox, et Diana, quæ regis silentium,

“ cum arcana nostra sacra fiunt; O vos arbitræ non infideles rebus meis, nunc, nunc adeste, nunc vertite iram atque numen in domos hostiles. Dum feræ languidæ sopore dulci latent sylvis formidolosis, canes Suburanæ latrent senem, quod omnes rideant adulterum perunctum nardo, quale manus meæ non laborarint perfectius.”

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row and Liver were in a peculiar Manner fit for the Composition of the Philtre; and that they gave to him, who swallow'd them, the same Love and Passion for the Person who made the Philtre, as the Child had felt for the Meats, in Sight of which he had died, without being able to satisfy his Hunger. *Exsucta medulla*, Marrow dried up and consumed, a common Effect of violent Desires.

40. *Intabuissent.*] This is the properest Word to express the Effect produced in the Eyes of a Person who looks intently upon an Object he is desirous to enjoy, and which yet is not in his Power to come at. The

crystalline Humour is by little and little consumed, the Sight becomes dim, and a certain Heaviness and Languor which they contract, makes them resemble the Eyes of one who is just a dying. It is thus that a Shepherd says to Daphnis in *Theocritus*, *And you, when you see our young Shepherdesses smile and dance, are apt to languish, and your Eyes fade, because you cannot dance along with them.* It is impossible to give a stronger Idea of what Horace expresses in these two Lines, *Interminato quum semel fixæ cibo*, &c. than by the Recital of a Fact which the History of the last Century furnishes us with. After the storming

on the forbidden Meat; of his parched Marrow, and dried Liver, they made an amorous Draught.

Naples, that Seat of Idleness, and all the neighbouring Towns, believed that Folia was also there, that famous Arminian Sorceress of rampant Lust, who, by her Inchantments, it was said, could force the Moon and Stars from Heaven.

When every Thing was ready, the inexorable Canidia, now gnawing the unpaired Nail of her Thumb for *Madness*, with her yellow Teeth, began her *Imprecations*. Good Gods, what did she say! or rather, what did she not say, and how did she pray for *Vengeance*!

“ Night and Diana, ye faithful Witnesses of all my Enter-
 “ prizes, who command Silence when we are celebrating our most
 “ secret Mysteries, come to my Assistance; and turn all your Power
 “ and Wrath against my Enemies. Now, while the most savage
 “ Beasts, sunk in Sleep, lie concealed in the frightful Obscurities of
 “ the Woods, let all the Dogs in the Quarter of Suburra pursue
 “ this old infamous Lecher, whom I have anointed with the strong-
 “ est Ointment I ever composed, that he may be exposed to the
 “ Ridicule of the whole City.”

But

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storming of Geneva, the Magistrates ordered all those to be executed who were taken in the City, and exposed their Heads to public View upon the Walls. The Wife of one of these unhappy Officers went to demand the Head of her Husband, but the Magistrates refused to grant her Request. This poor Woman, in Despair, seated herself as near as possible to the Place where his Head, so much desired, was exposed, and kept her Eyes continually fix'd upon this melancholy Object of her Love and Despair, until Death deprived her of Sight. It is impossible to paint better the Condition of this sorrowful and distressed Woman, than by this Expression of Horace, if we change only one Word, *Interminato quum semel fixæ capiti, intabuisse pupulæ.*

43. *Neapolis.*] Naples is an august, beautiful and ancient City of Italy. The Advantage of its Situation, and the Temperateness of the Climate, have made it be look'd upon in all Ages as the Seat of Pleasure and Idleness: *In otia natam Parthenopen*, says Ovid. Its Latin Name implies the New City, to distinguish it from *Palæopolis*, that is, the Ancient City, which was at a small Distance from it. Some are rather of Opinion this Name was

given it when rebuilt by Hercules, or, according to others, by *Pbalaris*, Tyrant of *Agri-gentum*. Canidia was probably retir'd to the Neighbourhood of this City, that she might carry on with the greater Security and Secrecy her bloody Execution.

45. *Quæ sidera excantata.*] The Sorcerers made the People, who are always given to Superstition and Credulity, believe that they had the Power to bring the Moon and Stars out of Heaven by their Enchantments, and make them descend upon this Earth. For this End they usually pitched upon the Time of Eclipses, and made use of certain transparent Stones, which they fitted for their Purpose, and in which they made the credulous People see either the Sun or the Moon.

45. *Voce Thessala.*] The Thessalians passed for the most expert Sorcerers in the World, whence those of other Nations often served themselves with their Incantations, as Horace here tells us of Canidia, *Voce Thessala.*

58. *Latrant Suburanæ canes.*] Subura was a Street in Rome, between *Mons Esquilinus* and *Mons Celius*. It was inhabited mostly by Courtezans, and the ordinary Place of Rendezvous for all Debauchees. *Persius*, in the fifth Satire,

Cum

Quid accidit? cur dira barbaræ minùs
 Venena Medææ valent,
 Quibus superbam fugit ulta pellicem
 Magni Creontis filiam,
 Cùm palla, tabo munus imbutum, novam
 Incendio nuptam abstulit?

65

Atqui nec herba, nec latens in asperis
 Radix fefellit me locis.

Indormit unctis omnium cubilibus
 Oblivione pellicum.

70

Ah, ah, solutus ambulat veneficæ
 Scientioris carmine.

Non usitatis, Vare, potionibus
 (O multa fleturum caput!)

Ad me recurres: nec vocata mens tua
 Marfis redibit vocibus.

75

Majus parabo, majus infundam tibi
 Fastidienti poculum.

Priùsque cœlum fidet inferius mari,
 Tellure porrectâ super,

80

Quàm non amore sic meo flagres, uti
 Bitumen atris ignibus.

Sub hæc puer, jam non, ut antè, mollibus
 Lenire verbis impias;

Sed dubius unde rumperet silentium,
 Misit Thyesteas preces.

85

Venena,

O R D O.

Quid accidit? Cur venena mea dira minus valent vis Medææ barbaræ quibus ulta fugit superbam pellicem filiam Creontis magni, cum palla munus imbutum tabo, abstulit incendio novam nuptam?

Atqui nec herba, nec radix latens in locis asperis fefellit me. Indormit cubilibus pellicum omnium unctis oblivione. Ah, ah, solutus carmine, veneficæ scientioris ambulat. O Vare, (O caput fleturum multa recurres!) ad me potioni-

bus non usitatis; nec mens tua vocata vocibus Marfis redibit.

Parabo pharmacum majus, infundam poculum majus tibi fastidienti me. Cœlumque fidet inferius mari, tellure porrecta super, prius quam non sic flagres amore meo, uti bitumen flagrat ignibus atris.

Sub hæc puer non jam tentat ut ante lenire mulieres impias verbis mollibus, sed dubius unde rumperet silentium, misit preces hos Thyesteas.

N O T E S.

Cum blandi comites, totaque impune Subura Permisit sparsisse oculos jam candidus umbo.

It was on the same Account that this Street was also called *Luparia*. *Canidia* wishes that the Dogs of *Subura* might bark at *Varus*, who always went and spent the Nights with Courtezans. It is impossible to conceive any

Thing more ingenious than this Stroke of Satyr, and any one that considers the Matter narrowly, will find that *Varus* is no less roughly handled than *Canidia*.

59. *Nardo perunctum.*] I have not met with any Person who has thoroughly div'd into the Meaning of this Passage. Commentators are very much mistaken to imagine that *Nardus* here is the same with the Essence of which

But what has happened *that I can't prevail?* Whence comes it that my Compositions are less efficacious than those Medea made use of to be revenged of her Rival the Daughter of the great Creon, whom she destroyed the very Day of her Marriage, by a poisoned Robe she made her a Present of.

Surely I am acquainted with the Virtues of the Herbs, and of all the Roots that grow on the wild Mountains; yet Varus, forgetful of me, sleeps with Tranquility in the anointed Beds of my Rivals. Alas, I see that some more powerful Sorceress has disengaged him from my Charms. Unhappy Man, by an uncommon Draught I will make you return again to me, *whom you have forsaken*, nor shall all the Inchantments of the Marfi be able to rescue you.

I will prepare a Philtre infinitely stronger and more efficacious than the former to vanquish your Disdain. Sooner shall the Heavens sink below the Sea, and the Earth rise up above the Heavens, than you not burn in Love with me, so as *this* Pitch does in *these* violent Flames.

After these dreadful Words, the *harmless* Boy did not any more attempt, as formerly, to soften the wicked Hags with his Prayers and Tears, but struck for a long Time with silent Horror, broke out into these bitter Imprecations.

“ Your

N O T E S.

which we have spoken upon the eleventh Ode of the second Book. Nothing can be conceived more remote from the Sense of *Horace*. *Canidia* was a Sorceress and Dealer in Poison, and not a Vender of Perfumes and Essence. The understanding of this Ode depends intirely on this single Verse; and, in order to comprehend it rightly, we must suppose that *Canidia* had in her Possession an Image of Wax which represented *Varus*. This was the Custom in all Inchantments; and People were so foolish to think, that whatever was done to that Figure, was felt by the Person it represented. Here *Canidia* is willing to recover *Varus*, without coming to the greatest Extremity, which was, to put the Child to Death, that out of his Marrow and Liver she might prepare an amorous Draught. She applies therefore to this waxen Figure the Drug she was going to make up, and gives it the Name of *Nardus* by way of Ridicule, and in Allusion to the Essence wherewith *Varus* was perfumed when he went to visit his Mistresses.

61. *Quid accidit?*] *Canidia*, in the magical Transport, perceives, that the Applica-

tions she had made to the waxen Figure representing *Varus*, in order to break his new Chains, were without Effect; she imagines she sees him going to visit her Rivals without any Lett or Hindrance, and in Contempt of her Inchantments; yet she flatters herself, that the Philtre she was going to prepare, would bring him back to his former Engagements.

71. *Ah, ab.*] At last she finds out the Truth, and discovers that *Varus* had prevented or destroyed the Effect of her Inchantments by those of a more expert Sorceress; for the Simplicity and Superstition of the Heathen was such, as to believe that the only way to resist the Charms of Magic, was by opposing Sorcery to Sorcery, and that the most expert was always the strongest.

73. *Non usitatis, Vare, potionibus.*] *Canidia* now prepares to make a Draught of the Marrow and Liver of the young Child, and this is what she calls *non usitatae potiones*; either because Recourse was had to these Philtres only in Cases of Extremity, or because *Canidia* was the only Person who had invented and made use of this detestable Remedy.

Quid accidit? cur dira barbaræ minùs
 Venena Medææ valent,
 Quibus superbam fugit ulta pellicem
 Magni Creontis filiam,
 Cùm palla, tabo munus imbutum, novam
 Incendio nuptam abstulit?

65

Atqui nec herba, nec latens in asperis
 Radix fefellit me locis.

Indormit unctis omnium cubilibus
 Oblivione pellicum.

70

Ah, ah, solutus ambulat veneficæ
 Scientioris carmine.

Non usitatis, Vare, potionibus
 (O multa fleturum caput!)

Ad me recurres: nec vocata mens tua
 Marfis redibit vocibus.

75

Majus parabo, majus infundam tibi
 Fastidienti poculum.

Priùsque cœlum fidet inferius mari,
 Tellure porrectâ super,

80

Quàm non amore sic meo flagres, uti
 Bitumen atris ignibus.

Sub hæc puer, jam non, ut antè, mollibus
 Lenire verbis impias;

Sed dubius unde rumperet silentium,
 Misit Thyesteas preces.

85

Venena,

O R D O.

Quid accidit? Cur venena mea dira minus valent vis Medææ barbaræ quibus ulta fugit superbam pellicem filiam Creontis magni, cum palla munus imbutum tabo, abstulit incendio novam nuptam?

Atqui nec herba, nec radix latens in locis asperis fefellit me. Indormit cubilibus pellicum omnium unctis oblivione. Ah, ah, solutus carmine, veneficæ scientioris ambulat. O Vare, (O caput fleturum multa recurres!) ad me potioni-

bus non usitatis; nec mens tua vocata vocibus Marfis redibit.

Parabo pharmacum majus, infundam poculum majus tibi fastidienti me. Cœlumque fidet inferius mari, tellure porrecta super, prius quam non sic flagres amore meo, uti bitumen flagrat ignibus atris.

Sub hæc puer non jam tentat ut ante lenire mulieres impias verbis mollibus, sed dubius unde rumperet silentium, misit preces hos Thyesteas.

N O T E S.

*Cum blandi comites, totaque impune Subura
 Permisit sparsisse oculos jam candidus umbo.*

It was on the same Account that this Street was also called *Luparia*. *Canidia* wishes that the Dogs of *Subura* might bark at *Varus*, who always went and spent the Nights with Courtezans. It is impossible to conceive any

Thing more ingenious than this Stroke of Satyr, and any one that considers the Matter narrowly, will find that *Varus* is no less roughly handled than *Canidia*.

59. *Nardo perunctum.*] I have not met with any Person who has thoroughly div'd into the Meaning of this Passage. Commentators are very much mistaken to imagine that *Nardus* here is the same with the Essence of which

But what has happened *that I can't prevail?* Whence comes it that my Compositions are less efficacious than those Medea made use of to be revenged of her Rival the Daughter of the great Creon, whom she destroyed the very Day of her Marriage, by a poisoned Robe she made her a Present of.

Surely I am acquainted with the Virtues of the Herbs, and of all the Roots that grow on the wild Mountains; yet Varus, forgetful of me, sleeps with Tranquility in the anointed Beds of my Rivals. Alas, I see that some more powerful Sorceress has disengaged him from my Charms. Unhappy Man, by an uncommon Draught I will make you return again to me, *whom you have forsaken*, nor shall all the Inchantments of the Marfi be able to rescue you.

I will prepare a Philtre infinitely stronger and more efficacious than the former to vanquish your Disdain. Sooner shall the Heavens sink below the Sea, and the Earth rise up above the Heavens, than you not burn in Love with me, so as *this Pitch does in these violent Flames*.

After these dreadful Words, the *harmless* Boy did not any more attempt, as formerly, to soften the wicked Hags with his Prayers and Tears, but struck for a long Time with silent Horror, broke out into these bitter Imprecations.

“ Your

N O T E S.

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Venena, magnum fas nefasque, non valent
 Convertere humanam vicem.
 Diris agam vos : dira detestatio
 Nullâ expiatur victimâ.
 Quin, ubi perire jussus exspiravero,
 Nocturnus occurram furor ;
 Petamque vultus umbra curvis unguibus ;
 Quæ vis Deorum est Manium,
 Et inquietis assidens præcordiis,
 Pavore somnos auferam.
 Vos turba viciatim, hinc & hinc faxis petens,
 Contundet obscenas anus.
 Post, insepulta membra different lupi
 Et Esquilinæ alites.
 Neque hoc parentes (heu, mihi superstites,)
 Effugerit spectaculum.

90

95

100

O R D O.

“ Venena etsi convertant magnum fas ne-
 “ fasque, non valent convertere vicem huma-
 “ nam, agam vos diris : dira detestatio ex-
 “ piatur victimâ nullâ ; quin ubi ego jussus
 “ perire exspiravero, occurram vobis velut fu-
 “ ror nocturnus ; umbraque petam vultus un-
 “ guibus curvis, quæ vis est Deorum Manium,

“ et assidens præcordiis inquietis, auferam
 “ somnos pavore. Turba viciatim petens vos
 “ faxis hinc et hinc, contundet anus obscenas.
 “ Post, lupi et alites Esquilinæ different mem-
 “ bra insepulta. Neque hoc spectaculum ef-
 “ fugerit parentes, heu superstites mihi.”

N O T E S.

92. *Nocturnus occurram furor.*] It was an
 Opinion that prevailed very much among the
 Ancients, that Murderers were haunted and
 tormented with the Ghosts of those they had
 killed. Cicero, and a great many others, at-
 tribute this to Remorse of Conscience, which
 makes wicked Men apprehend they see Ob-

jects where they really are not. But it is
 certain that Historians have not understood the
 Thing in this Manner. They believed the
 very Facts as they related them ; and this
 their Opinion was founded upon an Article of
 their Theology, by which they were taught,
 that the Souls of those who died a violent
 Death,

“ Your Charms may possibly confound what’s lawful and un-
 “ lawful, yet they cannot alter the Course of Justice *which the*
 “ *Gods have fixed* to govern Men. I will load you with Impre-
 “ cations which cannot be expiated by Victims. As soon as you
 “ shall have satisfied your Rage, and I expire, my Ghost shall haunt
 “ you every Night. I will mangle your Cheeks with my Nails,
 “ for such is the Power the * Manes give to Spectres; *Every Night*
 “ *I will wait round your Beds*, and incumbent on your troubled
 “ Breasts, I will disturb your Sleep by † the most frightful Ap-
 “ pearances. The Mob, pursuing you from Street to Street, shall
 “ pelt you ugly Hags with Showers of Stones, till they dispatch
 “ ye, then Wolves and Vultures shall tear your unburied Limbs;
 “ and my *disconsolate* Parents, who survive me, contrary to their
 “ Expectations, shall have the Pleasure of being Witnesses of this
 “ agreeable Spectacle”.

* Gods Manes.

† Fear.

N O T E S.

Death, were not received into the Regions below, till after they had wandered a long Time up and down the World, and revenged themselves of their Enemies.

93. *Petamque vultus umbra curvis unguibus.*] The Word *umbra* makes the whole Beauty of these Verses. This young Boy tells these Sorceresses, that he would torment them after his Death, and that he would tear their Faces with his Nails, tho’ he was but a Shade; and herein is the Miracle, that a Shade should have Nails, which is the Reason that he adds afterwards;

Quæ vis Deorum est manium.

Nothing is impossible to these Gods; they give even to Ghosts, Nails, Torches, Whips, Chains, &c. This is the true Sense of the Passage, which has been greatly misunderstood.

100. *Et Esquilinæ alites.*] *Esquilian* Birds; that is, Birds of Prey, who ordinarily flew about the *Esquilinæ*, because the poor People were interred there, and there they threw the Bodies of such as had been made to suffer Death.

ODE VI.

Horace wrote this Ode against the celebrated Orator Cassius Severus, who made a Trade of accusing People in full Senate. It was he who accused Nonius Asprenas, a near Relation of Augustus, of having poisoned an hundred and thirty Persons at one Entertainment; but his Accusations commonly succeeded very ill, the Accused were always declared innocent, and absolved. Some Historians relate upon this a very smart Saying of Augustus, who, tired out with the Tediouſness and Delays of an Architect, to whom he had given it in Charge to finish the Forum, Vellem, says he, Forum etiam meum accusasset Cassius. This turns upon the equivocal Signification of the Word absolvere, which may either be translated to finish, or to declare innocent. This

IN CASSIUM SEVERUM.

QUID immerentes hospites vexas, canis,
Ignavus adversum lupos?

Quin huc inanes, si potes, vertis minas,
Et me remorsurum petis?

Nam, qualis, aut Molossus, aut fulvus Lacon, 5
Amica vis pastoribus,

Agam per altas aure sublatâ nives,
Quæcunque præcedet fera.

Tu, cum timendâ voce complêsti nemus, 10
Projectum odoraris cibum.

Cave, cave: namque in malos asperrimus
Parata tollo cornua;

Qualis Lycambe spretus infido gener,
Aut acer hostis Bupalò.

An,

O R D O.

O canis ignavus adversum lupos quid vexas
hospites immerentes? Quin vertis huc minas
inanes, si potes, et petis me remorsurum? Nam,
quæcunque fera præcedet, ego, aure sublata,
agam, eam per nives altas, qualis aut Molossus
aut fulvus Lacon, vis amica pastoribus. Tu

cum complesti nemus voce timendâ, odoraris ci-
bum projectum.

Cave, cave: namque asperrimus in malos
tollo cornua parata: Qualis gener spretus infido
Lycambe, aut acer hostis Bupalò.

N O T E S.

5. Nam qualis aut Molossus.] After having
compared Cassius to a cowardly timorous Dog,
Horace likens himself to a Dog of Epirus or
Laconia; that is, to a courageous Dog, who
did not stick to pursue the most fierce and sa-

vage Beasts; for the Dogs of Epirus and La-
conia were held in great Esteem, and had the
same Reputation at that Time as the English
Dogs have now.

6. Amica vis pastoribus.] This is very
happily

O D E VI.

This Cassius not only made himself to be dreaded by his Accusations, but also by his Writings, where he attacked the Reputation of all without Distinction, not sparing People of the highest Rank of whatever Sex, which drew upon him the public Hatred, and occasioned Augustus to make a Law that Informations should be given in against the Authors of these kind of Libels. A little after this Cassius was banished to the Isle of Crete. This Chastisement did not serve to make him any wiser, he continued his defamatory Writings, and ten Years after the Death of Augustus, Tiberius, his Successor, was obliged to banish him a second Time to the Isle of Seriphos, where he soon after died.

A G A I N S T C A S S I U S S E V E R U S .

WH Y do you groud at Strangers, who do you no Harm, thou snarling Cur, but art a very Coward when attacked by Wolves? Turn, if you dare, your vain Menaces against me, who can bite again with equal Force: For, like a Mastiff of Epirus, or Dog of Laconia, the faithful Friend of Shepherds, with my Ears pricked up, I will pursue the most savage Beast through the deep Snow. You, when you have filled the Forest with the frightful Sound of your Voice, will stoop and truckle for a Crust of Bread.

Take Care, take Care of yourself, for I am always ready to fall on the Wicked with the greatest Fury, as Archilocus, who knew so well how to revenge the Perfidy of Lycambe, or *Hipponax* the mortal Enemy of Bupalus.

If

N O T E S .

happily expressed; Dogs are the best Friends to Shepherds, because they guard their Flocks.

9. *Tu, cum timenda voce.*] We ought not to pass over without Notice the Artifice of these Lines, where *Horace* imitates perfectly the Noise made by a great Dog, who barks in a Forest. It is impossible to make one rightly sensible of this in a Remark, it is necessary in this Case to consult the Ear.

10. *Profectum odoraris cibum.*] He reproaches *Cassius* for suffering himself to be corrupted by Gold, which was offered him by bad Men to oblige him to hold his Peace, like those cowardly, greedy Dogs, to whom

Thieves threw a Morsel of Bread, that they might hinder them from barking.

12. *Parata tollo cornua.*] This is a metaphorical Expression. Horns, among the Ancients, were the Symbols of Strength and Courage. *Plautus* has used the Expression *cornuta bestia*, for a Man who could not bear an Injury, and who never was attacked without giving evident Tokens of his Resentment.

13. *Qualis Lycambe spretus infido gener.*] *Lycambe* having promised his Daughter *Neobule* to the Poet *Archilochus*, and refusing afterwards to stand to his Engagement, *Archilochus*

An, si quis atro dente me petiverit,
Inultus ut flebo puer?

15

O R D O.

Si quis petiverit me dente atro, an flebo inultus ut puer.

N O T E S.

Archilochus wrote a Poem against him in Iambic Verse, so severe and satyric, that the Father and Daughter hanged themselves out of Despair. This is the Reason of *Horace's* adding to *Lycambe* the Epithet *infido*, perfidious, who could not hold to his Promise; and that he calls *Archilocus gener spretus*, the despised Son-in-law, because his pretended Father-in-law had refused to give him his Daughter, after

he had agreed to the Match. This *Archilochus* was a Greek Poet of *Paros*, and held in the greatest Esteem at the Court of *Candaules* and *Giges*, Kings of *Lydia*, about the Thirty-eighth Year of *Rome*. He was regarded as the first Inventor of Iambic Verse. *Quintilian* has given us, in few Words, a very magnificent Elogium of this Poet; *Summa in hoc vis elocutionis, quam validæ, tum breves vi-*
bran-

O D E VII.

Brutus and Cassius perished at the Battle of Philippi in 712. Sextus Pompeius was put to Death in 719. Lepidus was stript of all Power and Authority in 720. There remained only Octavius and Anthony in a Capacity to dispute for the supreme Authority. The Jealousy, so natural between two Persons of equal Authority, broke out at several Times; sometimes Octavia, the Wife of Anthony, and Sister of Octavius, and at other Times the Friends of both Parties brought about a Reconciliation; but at last, in 722, they came to an open Rupture, and these two celebrated Rivals were seen to arm all their Forces against each other, in order to give the last Blow to the Liberty of Rome. During all these Commotions, that is, for the Space of three Years, Horace wrote upon this Subject five or six Odes, of which this is one in 724, about the End of the Year, before the War

A D P O P U L U M R O M A N U M.

QUO, quò scelesti ruitis? aut cur dexteris
Aptantur enses conditi?

Parumne campis atque Neptuno super
Fusum est Latini sanguinis?

O R D O.

O scelesti, quo, quò ruitis? Aut cur enses conditi aptantur dexteris? Parumne Latini

sanguinis est fusum super campis atque Neptuno?

N O T E S.

1. *Quo, quò scelesti.*] *Horace* has several Times used the Word *scelus* to express the

Civil War. Thus Book first, Ode second,

If any Dog like you, dare to bite me, do you think that I will sit down and weep like a Child, who has not Power to resent the Injury done him?

NOTES.

brantesque sententiæ, plurimum sanguinis atque nervorum: adeo ut videatur quibusdam, quod quoquam minor est, materiæ esse, non ingenii vitium.

14. *Aut acer hostis Bupalus.*] By *acer hostis* Horace here means the Poet *Hipponax*, who flourished in Greece about the sixtieth Olympiad. *Bupalus* and *Anthermus*, two Brothers, celebrated Painters, seeing him one Day, were struck with his Figure. They drew his Portraiture, and gave it an Air the most comical and ridiculous in their Power.

The Poet called his Art to his Assistance in Order to revenge this cruel Outrage, and wrote against them in so sharp and satyric a Strain, as drove them to Despair. Some Authors have assured us that they hanged themselves; but others maintain that they were contented with quitting *Ephesus*. *Pliny* is of this last Sentiment, and pretends, that after this Satyr of *Hipponax*, these two Painters did several Pieces that were held in very great Esteem.

ODE VII.

War had declared itself by any Hostility on either Side. The Stile is animated and nervous throughout. The Design of the Poet is to represent to both Parties the Horrors of their criminal Dissentions, which threatened their Country with a total Ruin. The Policy of Horace is no less conspicuous than his Eloquence. He was not ignorant that the Ambition of the two Chiefs was the sole Cause of these Calamities, yet he is very cautious in speaking of it. The Uncertainty of Success makes him speak with a Reserve, which he did not think it prudent to lay aside, so long as he believed he could not declare himself without hazarding his Fortune. The Reader will see further Proofs of this wise Conduct in some of the following Odes.

To the PEOPLE of ROME.

WHITHER are ye hurrying, seditious Romans, whither are ye hurrying? Why are your Swords now drawn again which were sheath'd so lately? Has there not been enough of Roman Blood

NOTES.

Cui dabit partes scelus expiandi Jupiter?

2. *Aut cur dexteris aptantur enses conditi?*] This Passage has not been rightly explained by Commentators. When *Horace* demands of the Romans why they again drew their Swords, which they had some Time before

put up, he has an Eye to the Agreement made between *Augustus*, *Antony*, and *Lepidus*, to share the sovereign Authority among them, which had been now broke a second Time, *Lepidus* having some Time before been despoiled of his Power by *Augustus*.

Non ut superbas invidæ Carthaginiſ
 Romanus arces ureret; 5
 Intactus aut Britannus ut descenderet
 Sacrâ catenatus viâ :
 Sed ut, secundùm vota Parthorum, suâ
 Urbs hæc periret dexterâ. 10
 Neque hic lupis mos, nec fuit leonibus
 Unquam, nisi in dispar, feris.
 Furorne cæcus, an rapit vis acrior,
 An culpa? responsum date.
 Tacent: & ora pallor albus inficit; 15
 Mentefque perculsæ stupent.
 Sic est: acerba fata Romanos agunt,
 Scelusque fraternæ necis;
 Ut immerentis fluxit in terram Remi
 Sacer nepotibus cruor. 20

O R D O.

Non, ut Romanus miles ureret superbas arces Carthaginiſ invidæ: aut ut intactus Britannus descenderet catenatus viâ sacra; sed ut hæc urbs secundum vota Parthorum, periret dextrâ suâ. Neque hic mos unquam fuit lupis nec leonibus feris, nisi in animal dispar. Furorne cæcus, an vis acrior, an culpa rapit vos? Date responsum. Tacent, et pallor albus inficit ora, mentefque perculsæ stupent? Sic est. Fata acerba agunt Romanos, scelusque necis fraternæ, ut cruor Remi immerentis sacer nepotibus fluxit in terram.

N O T E S.

5. *Invidæ Carthaginiſ.*] In the Time of Augustus, Carthage was subject to the Romans, it was even a Roman Colony. Why therefore does Horace here say, that it was not for the Destruction of Carthage that they had shed their Blood both by Land and Sea? It is to lay before these Madmen the great Difference between them and their Ancestors, who had fought so many Battles for the Conquest of Africa, and at last destroyed Carthage under the Conduct of Scipio. This is the true Meaning of the Passage.

7. *Intactus aut Britannus.*] Cæsar was the first of the Romans that carried his Arms in-

to Britain. Sueton. Chapter 24. *Aggressus est & Britannos, ignotos antea; superatisque pecunias & obsides imperavit.* "He attacked the Britons, formerly altogether unknown to the Romans, and after he had vanquished, imposed a Tribute upon them, and made them give him Hostages." But it may with Justice be said, that Cæsar only shewed the Way to the Conquest of Britain, which was not brought into actual Subjection till long after, the greatest Part of it remaining unsubdued till the Time of Agricola, who may be said to have given the finishing Stroke to the Liberty of that Island.

Augustus

Blood shed already both on Sea and Land? Not to destroy the lofty Towers of Carthage the Rival of Rome, or to lead in Triumph along the sacred Way the Britons who have not as yet been attacked, but to destroy Rome by her own Power, according to the very Wishes of the Parthians?

Such Cruelty is not to be seen even among Wolves and Lions; they never exert their Rage but against Animals of a different Species. Is it blind Rage, or is it some superior Force that prompts you on? Is it owing to your Crimes? Answer me strait.—They are silent: See Paleness covers their Faces, and they are struck with Amaze.

There is no Place for Doubt; it is the Murder of Remus, it is his innocent Blood shed by the Hands of a Brother, that cries for Vengeance, and hath brought upon his Posterity the Resentment of the Gods.

N O T E S.

Augustus had no Thought of reducing it to Obedience when this Ode was written, he did not take that Resolution till some Years after; so that *Horace* had good Reason to call *Britain intactus*. *Intactus*, which has not hitherto been reduced, which has not felt the Weight of our Arms; as Ode twenty fourth, Book third,

Intactus opulentior
Tbesauris Arabum, &c.

7. *Descenderet.*] From the Top of the Sacred Street they went downward to the Forum, and the Way from thence ascended to the Capitol, which Ascent was called *Clivus Capitolinus*.

11. *Neque hic lupis mos.*] There is no Animal that makes War upon those of its own Kind. Man alone, as being the most furious and outrageous of all Creatures, does not spare his own Likeness. It is common to see Men most animated against one another,

and entering into more cruel and bloody Wars with each other, than they do with the very Beasts. This, no doubt, arises from their being subject to more and stronger Passions than any other kind of Animal.

18. *Scelusque fraternæ necis.*] *Virgil* refers all the Calamities that befel Rome to the Perfidy of *Laomedon*;

———— *Jampridem sanguine nostro*
Laomedontæ luimus perjuria Trojæ.

But *Horace*, with a greater Resemblance of Truth, attributes them to the Death of *Remus*, which touched the Romans far more sensibly.

20. *Sacer nepotibus cruor.*] This is a very substantial Proof of the Opinion of the Heathen, that the Crime of one single Man might bring down the Anger of the Gods upon his Posterity, and involve them in the same Punishments, as has been already remarked in the first Book.

O D E VIII.

Some Grammarians are of Opinion that Horace wrote this Ode against Gratidia, of whom we have spoken in the sixteenth Ode of the first Book. If it really be so, this is without doubt the Poem he there promises to suppress; but they have advanced this Conjecture without Foun-

I N A N U M

ROGARE longo putidam te seculo,
Vires quid enervet meas?

Cùm sit tibi dens ater, & rugis vetus

Frontem senectus exaret;

Hietque turpis inter aridas nates

Podex, velut crudæ bovis.

Sed incitat me pectus, & mammæ putres,

Equina quales ubera;

Venterque mollis, & femur tumentibus

Exile furis additum.

5

10

N O T E S.

3. *Dens ater.*] He says the same to *Lyce* in the Thirteenth Ode of the Fourth Book;

— — *Te quia Luridi*

Dentes, te quia Rugæ turpant.

“Because your yellow Teeth, your deep
“Wrinkles, and grey Hairs, do so much
“disfigure you”.

11. *Imagines ducant triumphales.*] At Rome, both Men and Women, who numbered among their Ancestors, either Generals of Armies, or those who had bore any Civil Office, that is, such as had been advanced to the highest Dignities of the Republic, had the Right of causing to be carried before their Coffin at their Funeral Solemnities the Images of all their Race; which Privilege was stiled *Jus imaginum*.

13. *Re-*

Esto

O D E V I I I .

Foundation ; yea, there is even great Probability to think that they are deceived. Gratidia was not a Woman of Quality ; whereas the Person here spoken of, numbred Consuls and Prætors among her Ancestors.

L I B I D I N O S A M .

Esto beata : funus atque imagines

Ducant triumphales tuum :

Nec sit marita quæ rotundioribus

Onusta baccis ambulet.

Quid, quòd libelli Stoici inter sericos

Jacere pulvillos amant ?

Illiterati num minùs nervi rigent ?

Minùsve languet fascinum ?

Quod ut superbo provoces ab inguine,

Ore allaborandum est tibi.

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N O T E S .

13. *Rotundioribus onusta Baccis.*] *Baccæ* are properly the small Berries or Fruit of the Laurel or Myrtle, and this Name they gave to Pearls, because of the great Resemblance they bear to this Fruit. Hence they say *Monile Baccatum* ; a Pearl Neck-lace. *Rotundioribus.* For the rounder Pearls are, the more valuable they are. *Pliny* describes all their Qualities in the XXXVth Chapter of his IXth Book. *Dos omnis in candore, mag-*

nitudine, orbe, lævare, pondere, baud promptis rebus, in tantum ut nulli duo reperiuntur indiscreti, unde nomen Unionum Romanæ scilicet imposuere deliciæ. “ All their Value lay “ in their Whiteness, Bigness, Roundness, “ Smoothness and Weight ; so very rare “ Qualities, that it is a very hard Matter to “ find two Pearls entirely alike, which made “ the Romans call them *Uniones.*”

O D E IX.

This Ode is extremely beautiful; it was made to celebrate the Victory at Actium in 722, and consequently, according to the Order of Time, should follow immediately after the first of this same Book, and before the thirty-sixth of the first, Horace being at this Time almost Thirty-five Years complete. This Date is evidently pointed out to us in several Places of the Ode, yet M. Mason asserts that it was made before the Battle of Actium, and that Horace wrote it with a Design to foretel

A D MÆCENATEM.

QUANDO repostum Cæcubum ad festas dapes,
 Victore lætus Cæsare,
 Tecum sub altâ (sic Jovi gratum) domo,
 Beate Mæcenas, bibam,
 Sonante mistum tibiis carmen lyrâ,
 Hâc Dorium, illis Barbarum?
 Ut nuper, actus cùm freto Neptunius
 Dux fugit ustis navibus,
 Minatus Urbi vincla, quæ detraxerat
 Servis amicus perfidis.

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Romanus

O R D O.

O beate Mæcenas, quando ego, lætus victore Cæsare (sic Jovi gratum) bibam tecum vinum Cæcubum repostum ad festas dapes, sub domo tua alta, lyrâ sonante carmen mistum ti-

bis, hac Dorium, illis Barbarum? Ut nuper fecimus cum Neptunius dux actus freto fugit, ustis navibus, minatus urbi vincla, quæ amicus

N O T E S.

5. *Sonante mistum.*] It would be a Matter of no small Difficulty to speak at large of the Variety of Concerts among the Ancients. Horace alone furnishes us with several Kinds, as is evident from the foregoing Books. This of which he speaks here is a Harp and two Flutes.

5. *Mistum tibiis.*] *Tibiis* here is in the Dative. He says after the same Manner in the first Ode of the fourth Book,

— *lyraeque & Bercynitiae*
Delectabere tibiæ
Mistis carminibus.

6. *Hac Dorium, illis Barbarum.*] The

Ancients had three principal Kinds of Music, the *Dorian*, the *Lydian*, and the *Phrygian*. The first was grave and majestic, the second brisk and airy, and the third a Mixture of the other two. The Romans made use of these different Kinds in their Concerts, according to the Nature of the Subject and Occasion. On grave and solemn Occasions they used the *Dorian*, on gay and joyful the *Lydian*; and on these Occasions where Religion bore a Part, and it was necessary to excite strong and passionate Emotions, the *Phrygian*. Sometimes, to render the Harmony more compleat, they mixed them. For Example, in

ODE IX.

foretel to Augustus the Victory which he should obtain soon after. The Reasons by which he endeavours to support this Conjecture are not worthy of an Answer. They only serve to make us sensible that there is nothing so remote from Probability, which some will not undertake to maintain. The very Words of the Ode are an ample Refutation, as will appear from the Remarks.

TO MÆCENAS.

WHEN, dear Mæcenas, shall the Time come, that, abandoning myself to the Joy which the Victory of Augustus has occasioned, and in Obedience to the Commands of Jupiter, I shall drink with you, in your fine Palace, of the choicest Wine reserved for solemn Feasts, and hear the agreeable Concert of the Flutes and Harp, this in the Doric, and these in the Phrygian Strain? Such a one as you gave us a few Years ago, when the Chief of the Rebels, the pretended Son of Neptune, was driven from our Seas, and his whole Fleet burnt, notwithstanding all his Threatenings to put Rome in those very Chains, of which he had freed a few perfidious Slaves his Followers.

A Ro-

NOTES.

in the Confort of a Harp and Flute, the Harp might be of the *Dorian* Kind, and the Flute of the *Lydian*; but as the Concert which Horace speaks of here is of two Flutes with a single Harp, the Flutes were *Phrygian*, and the Harp *Doric*; for had the Flutes been *Lydian*, they had overpowered the Harp; and, on the other Hand, had the Harp been *Phrygian*, and the Flutes *Doric*, these last would have reigned too much, the Harmony been too grave, and the Concert not at all adapted to express the Chearfulness and Gaiety which Mæcenas and Horace wanted to shew on this Occasion.

7. *Ut nuper*.] After the Victory which Augustus obtained over young Pompey, who

was entirely defeated in the Streights of Sicily, and constrained to fly into Asia. Florus. *Tota mole belli penitus in Siculo freto juvenis oppressus est.*

7. *Neptunius dux.*] Horace does not here speak of Antony, as Scaliger very judiciously thinks, but of the younger Pompey, who, glorying that his Father had been Sovereign of the Seas, would pass for the Son of Neptune, and wore a Robe of the Colour of that Element.

10. *Servis amicus perfidis.*] The young Pompey received among his Troops all the Slaves that offered themselves, which occasioned so great a Desertion over all Italy, that the Vestals offered up Prayers and Sacrifices.

Romanus (eheu, posteri negabitis)
 Emancipatus feminæ
 Fert vallum & arma miles, & spadonibus
 Servire rugosis potest :
 Interque signa turpe militaria
 Sol aspicit conopeum.
 Ad hunc frementes verterunt bis mille equos
 Galli, canentes Cæsarem :
 Hostiliumque navium portu latent
 Puppēs sinistrorsum sitæ.
 Io triumphe ; tu moraris aureos
 Currus, & intactas boves ?
 Io triumphe ; nec Jugurthino parem
 Bello reportasti ducem ;

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Neque

O R D O.

detraxerat servis perfidis. Miles Romanus (eheu posteri negabitis) emancipatus feminæ fert vallum & arma ; et potest servire spadonibus rugosis. Solque aspicit conopeum turpe inter signa militaria. Ad hunc Galli frementes verterunt equos bis mille, canentes Cæsarem : pup-

pesque navium hostilium sitæ sinistrorsum latent portu.

Io triumphe, tu moraris currus aureos et intactas boves ? Io triumphe, nec reportasti ducem parem ex bello Jugurthino ; neque ex bello

N O T E S.

15. *Interque signa turpe militaria.*] The Word *turpe* may be either joined with *Conopeum*, as *Propertius*, speaking of the same History, uses the Expression *foeda Conopea* ; or one may very well separate them, and make an Exclamation of it, *turpe*, a shocking, a shameful Thing !

16. *Sol aspicit Conopeum.*] This was a kind of Tent or Pavilion, which the Ladies made use of in *Ægypt*, to guard them from the Gnats which that Country is infested with, by Reason of the Neighbourhood of the Sea, or the Morasses made by the *Nile*. *Horace* therefore says, that, to the everlasting Shame of the *Romans*, such a Pavilion was to be seen in the very Middle of their Camp, which supplied the Place of the General's Tent, called properly the *Prætorium*.

17. *Ad hunc frementes.*] *Scaliger* remarks, that this does not at all correspond to a naval Engagement ; but he ought to have remembered, that besides the two hostile Fleets there were also two Armies by Land, and that two thousand *Gallic* Horse deserting the Army of *Antony*, ranged themselves under the Banners of *Augustus*. *Servius* on the 6th Book of the *Æneid*.

18. *Galli.*] *Amyntas*, King of *Galatia*, who was come to the Assistance of *Antony* with two thousand Cavalry, deserted him with the Forces under his Command, and delivered himself up to *Octavius*. *Rex Amyntas*, says *Velleius*, *maximo & præcipiti periculo transmisit ad Cæsarem*. It is of these *Galati* that *Horace* here speaks. *Livy* more frequently calls them *Galli* than *Gallogræci*.

20. *Sinistrorsum sitæ.*] *Sinistrorsum*, to the left Hand, that is, towards the Coast of *Alexandria* and *Egypt*. For when one is in the Port of *Actium*, and sets his Face towards the Sea, *Italy* is on the right, and *Egypt* on the left Hand. *Cleopatra* therefore had so stationed her Fleet, that upon a Signal given they might be ready to row for *Alexandria*.

21. *Io triumphe.*] *Horace* here makes a Person of Triumph, and addresses him as a God. The Reader may consult the Remarks upon these Words in the second Ode of Book fourth.

21. *Tu moraris aureos currus ?*] This Passage is very difficult, and in my Way of thinking has hitherto been greatly misinterpreted. I believe it even impossible to make Sense

A Roman, future Ages will scarce believe it, a *Roman* bears Arms under the Conduct of a Woman. He is so mean as to submit to the Commands of withered Eunuchs, and the Sun beheld an infamous *Egyptian* Canopy spread in the Middle of our Standards. On Sight of this two thousand Gallic Horse mutinying went over to Cæsar, making the Air to ring with his Name; and, in an Instant, the Enemy's Vessels that lay on the Left retire, and steer their Course towards *Egypt*.

Divine Triumph, after so complete a Victory, why do you delay your gilded Char, and defer offering the Bullocks in Sacrifice that have never yet submitted their Necks to the Yoke? Divine Triumph, never did you conduct in Pomp so great a General, neither *Marius*, so famous for defeating *Jugurtha*, nor even *Scipio*, who
by

N O T E S .

Sense of it in the Manner in which it is usually wrote; we ought, without question, to read it with a Note of Interrogation.

*Io triumphe, tu moraris aureos,
Currus & intactas boves?*

Horace, after he had spoken of the Defeat and Flight of *Antony*, addresses himself to Triumph, and demands of him, if so great and signal a Victory, which delivered *Rome* from the most shameful of all Affronts, did not merit that he should conduct *Augustus* in a Chariot of Gold, &c. Word for Word, *Triumph, what means this! After so celebrated a Victory, do you still keep back the Chariots of Gold, and the Oxen that have never as yet felt the Yoke?* After the first News brought to *Rome* of the happy Success of the Battle of *Actium*, they were also informed that *Augustus* was making Preparations to follow *Antony* and *Cleopatra*, until they should be entirely defeated, and, if possible, taken Prisoners; this is what *Horace* would have delayed from a Motive of Love and Tenderneſs for that Prince, whose Return he expected with Impatience. He would therefore have him to understand that there was nothing wanting to his Victory to render it worthy of a Triumph, and that he ought to come and enjoy the Glory he had so justly acquired, without amusing himself in the Pursuit of a Fugitive. The Expression is inimitably happy, and the Sense extremely beautiful.

21. *Aureos currus.*] The Triumphal Char of Ivory. *Ovid*;

— currus spectat eburnos.

And *Tibullus*;

Portabit niveis currus eburnus equis.

“ You shall be carried in a Chariot of Ivory, “ drawn by milk-white Horses.” But the upper Part was of Gold, which is the Foundation of the Epithet *Horace* makes use of here. *Eutropius* in like manner speaking of *Paulus Emilius*, *aureo curru triumphavit*. “ He triumphed in a Chariot of Gold.” And *Florus* in the fifth Chapter of his first Book; *Inde est quod aurato curru quatuor equis triumphatur*. “ On this Account it is “ that the General triumphs in a Chariot “ of Gold drawn by four Horses.”

23. *Nec Jugurthino parem.*] The four or five following Verses prove beyond Dispute the Justness of my Remark upon these Lines;

— Tu moraris aureos
Currus?

Horace would prove to that God, that he ought not any longer to keep back the Chariots of Gold; and, to come to the Point, says, that never did he make these Chariots proceed on a more worthy Account; and that neither *Marius*, after the Defeat of *Jugurtha*, nor *Scipio*, after the Conquest of *Africa*, has so just a Title to Triumph, as *Augustus* after the Defeat of *Anthony*. Let one read these Passages as oft as he will, he will find that

Neque Africano, cui super Carthaginem
Virtus sepulcrum condidit.

25

Terrâ marique victus hostis, Punico
Lugubre mutavit sagum.

Aut ille centum nobilem Cretam urbibus
Ventis iturus non suis,

30

Exercitatas aut petit Syrtes Noto,
Aut fertur incerto mari.

Capaciores affer huc, puer, scyphos,
Et Chia vina aut Lesbica;

Vel, quod fluentem nauseam coerceat,
Metire nobis Cæcubum.

35

Curam metumque Cæsaris rerum juvat
Dulci Lyæo solvere.

O R D O.

Africano, Augusto parem ducem eum cui virtus condidit sepulcrum super Carthaginem.

Hostis victus terra marique mutavit sagum lugubre sago Punico. Ille aut iturus est Cretam nobilem centum urbibus ventis non suis, aut petit Syrtes exercitatas Noto, aut fertur mihi

incerto.

Puer affer huc Scyphos capaciores, & vina Chia, aut Lesbica, vel metire vinum Cæcubum nobis, quod coerceat nauseam fluentem. Juvet solvere curam metumque rerum Cæsaris dulci vino Lyæo.

N O T E S.

that no other Sense can reasonably be put upon them.

37. Curam metumque Cæsaris rerum.] Torrentius is of Opinion that Horace speaks here of

O D E X.

As Horace in the third Ode of the first Book offers up his Prayers for, and expresses his good Wishes to Virgil, who was going to Athens, in this he throws out Imprecations against Mævius, who was also preparing for a Voyage into Greece. I even believe that this Ode might have been made

I N M Æ V I U M.

MALA soluta navis exit alite
Ferens olentem Mævium.

Ut horridis utrumque verberes latus,
Auster, memento fluctibus.

Niger

O R D O.

Navis soluta exit alite malâ, ferens Mævium olentem. O Auster, memento, ut verbe-

res latus utrumque fluctibus horridis. Eurus

N O T E S.

2. Ferens olentem Mævium.] The second Verse contains the Reason and Proof of the first. The Ship set sail under the unlucky Auster, because it carried the loathsome Mævius.

by the Destruction of Carthage raised an eternal Monument to his Valour, can be compared with Cæsar.

The Enemy, conquered by Land and Sea, were obliged to change their Purple Robes for Mourning ; and tho' the Winds were contrary, were forced to make towards Crete, famous for its hundred Cities, or the *Lybian* Quicklands agitated by stormy Winds, or roam on the Seas without observing any certain Course.

Come, Boy, bring us larger Glasses, fill them with Chian or Lesbian Wine, or rather rich Cæcubian, which strengthens the Stomach. I design to drown all the Care and Anxiety I was in about Cæsar in a hearty Glass.

N O T E S .

of the Fear and Inquietude which they were yet under for *Augustus*, who was preparing to pursue *Antony* ; but he is certainly mistaken. *Horace* was not so bad a Courtier to write to *Mæcenas* that he ought to drink and make merry while his Prince was exposing himself to new Dangers. I have already remarked, that *Horace* pretends *Augustus* had done enough, and that he ought not to think of pushing his Victory any further ; he speaks of the Apprehensions they were under before the Battle of *Actium* ; the News of that Victory had by this time begun to dissipate them ; and it belonged to Wine to do the rest. This is very natural.

O D E X .

made some Time before that of the first : For altho' *Mævius* was hated and despised by all Men of Sense and a just Taste, and this alone was very capable of drawing these Maledictions upon him from *Horace* ; he was moreover the mortal Enemy of *Virgil*, than which nothing was more likely to raise *Horace's* Resentment against him.

Against MÆVIUS, a Poet.

THE Ship which carries the nasty and detested *Mævius* sets sail with unlucky Omens. Be mindful, South-wind, to lash both Sides of her with terrible Waves. May the tempestuous East-wind raise

N O T E S .

vius. By this *Horace* would have us to understand, that *Mævius* was a Wretch hated by Gods and Men, and that of consequence he drew upon them the Storm, and was the Cause of the Loss of the Vessel.

2. *Olentem Mævium*.] *Mævius* was not only the most contemptible Poet of his Time, but also a loathsome, nasty Creature, as ap-

pears by the following Verse of *Virgil* in the third Eclogue,

*Qui Bævium non odit, amet tua carmina Mævi ;
Atque idem jungat vulpes & mulgeat bircos.*

When *Virgil* says *jungat vulpes*, &c. he would have us to understand, as *Pomponius Mela* has

Niger rudentes Eurus, inverso mari,
 Fractosque remos differat.
 Insurgat Aquilo, quantus altis montibus
 Frangit trementes ilices.
 Nec sidus atrâ nocte amicum appareat,
 Quâ tristis Orion cadit :
 Quietiore nec feratur æquore
 Quàm Graia victorum manus ;
 Cùm Pallas usto vertit iram ab Illo
 In impiam Ajacis ratem.
 O quantus instat navitis sudor tuis,
 Tibique pallor luteus,
 Et illa non virilis ejulatio,
 Preces & aversum ad Jovem ;
 Ionius udo cùm remugiens sinus
 Noto carinam ruperit !
 Opima quòd si præda curvo litore
 Porrecta mergos juveris ;
 Libidinosus immolabitur caper,
 Et agna Tempestatibus.

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O D E

O R D O.

*niger, mari inverso, differat rudentes remos-
 que fractos. Tantus Aquilo insurgat, quan-
 tus frangit ilices trementes montibus altis.*

*Nec sidus amicum appareat nocte atra, quâ
 tristis Orion cadit : Nec ea feratur æquore qui-
 etiore quam Graia manus victorum terebatur,
 cum Pallas vertit iram ab usto Illo in impiam
 ratem Ajacis.*

*O quantus sudor instat navitis tuis pallorque
 luteus tibi, & ejulatio illa non virilis, et preces
 ad Jovem aversum ; cum sinus Ionius remugi-
 ens Noto udo ruperit carinam ; Quod si tu præ-
 da opima porrecta litore curvo juveris mergos ;
 libidinosus caper et agna immolabitur Tempesta-
 tibus.*

N O T E S.

very well explained it, that such as loved these two Poets, ought to love also Nastiness itself, and be always among Foxes and Goats, who, tho' the most lothsome of all Animals, yet were less so than these two Poets. Hence we may see the Reason why Horace says *olentem Mævium* ; *olentem*, that is, *factentem*, *oletum* & *olentia loca*, Places of an offensive Smell.

5. *Inverso mari.*] This Expression is very strong, and serves admirably to mark the Violence of the East South-east-wind, which, to use the Words of Horace, turns the Sea upside down in such Manner, that the Waves that threatened Heaven fall into the Deep, and those that were at the Bottom of the Deep, mount up to Heaven.

14. *In impiam Ajacis ratem.*] This Ajax was the Son of Oileus, King of the Locrisians. He debauched Cassandra in the

Temple of Pallas, and thereby raised the Anger of that Goddess, not only against himself, but the whole Grecian Fleet.

17. *Et illa non virilis ejulatio.*] Horace represents this Mævius as the most spiritless and cowardly of all Men. For nothing was looked upon as more infamous and unmanly than to cry in the midst of Dangers. Cicero, in the third Book of his *Tusculan Questions*, says, That it is sometimes allowable in a Man to complain and lament over his Misfortunes, but to cry and make a Noise is unworthy even of a Woman. *Ingemiscere nonnunquam viro concessum est, idque raro, ejulatus vero ne mulieri quidem.*

18. *Preces & aversum ad Jovem.*] Horace ranks among the Marks of Pusillanimity and Unmanliness the Prayers that were addressed to the Gods in Times of great Danger ; and in this he follows the Maxims of the Stoics,

whs

raise the Sea, crack her Cable, and break in Pieces her Oars; and may the impetuous North-wind rage against her with the same Fury as when it rends the trembling Oaks on the high Mountains.

May no favourable Star appear in that dreadful Night in that Quarter where Orion sets. May the Sea be as tempestuous as it was at the Return of the victorious Grecian Fleet; when Pallas, after having reduced Troy to Ashes, turned all her Rage against the impious Ship in which Ajax was carried.

Unhappy Wretch, when the Tempest shall have shattered your Vessel in the Middle of the Ionian Sea, what vain Efforts will the Mariners make? What Death like Paleness will seize you? What effeminate Complaints will you utter, and in vain make your Addresses to Jupiter, who gives a deaf Ear to all of them? But should your Carcase, stretch'd upon the Shore, become a rich Prey to the Sea-fowls, I promise to sacrifice a lascivious Goat and a Lamb to the Tempests.

N O T E S.

who pretended that it was not upon Occasions of this Nature, that Recourse should be had to Prayers. *Horace* valued himself upon his Steadiness and Magnanimity in this Respect; for in Ode twenty-ninth, Book third, he says,

*Non est meum, si mugiat Africis
Malus procellis, ad miseras preces
Decurrere.*

21. *Opima quod si præda.*] The Word *opima* makes the whole Beauty and Humour of this Passage, by the happy Allusion it has to the Spoils called by Ancients *Opima*; but we must necessarily suppose, that *Mævius* was a very fat corpulent Man, that he might be as considerable a Prey to the Divers, as the *opima spolia* were accounted by the Romans.

23. *Libidinofus immolabitur caper & agna.*] The Greeks sacrificed a Lamb entirely black to the Tempests. *Aristoph.* Boys bring speedily a black Lamb. that I may sacrifice to the Tempests. The Romans sacrificed a black Ewe, *Virgil*, in the third Book of the *Æneid*,

Nigram hyemi pecudem.

And Book fifth,

— — *Et tempestatibus agnam
Cedere deinde jubet.*

The Reason of this Difference is, that the Greeks made their Tempests Gods; whereas, among the Romans, they were accounted Goddesses; and it was ordinary to offer the Males to the Gods, and the Females to the

Goddesses; but there is no Example that they ever sacrificed a Goat to them. Whence comes it therefore that *Horace* promises them this Victim? It is, without doubt, because the Goat is the nastiest and most offensive of Animals, as *Mævius* was the most loathsome of Men. He adds the Epithet *Libidinofus*, as being natural to the Goat, whence the Romans were used to say *birquitali* and *birquitalire* of those who entered the Age of Manhood, and begun to make Love. The Goat is of so amorous a Complexion, that *Pliny* writes, *Hirci si casu aliquos coeuntes vident, adeo indignantur ut in eos pene impetum faciant.* From this it was that *Virgil* drew the Image, *Transversa tuentibus hircis.*

24. *Tempestatibus.*] They had a Temple at Rome. *Ovid*, in the sixth Book of his *Fasti*,

*Te quoque, tempestas, meritam delubra fatemur;
Cum pene est Corfis obruta classis aquis.*

This happened in the Year of Rome 494. When the elder *Scipio*, who was again Consul, took that Island, his Fleet was in great Danger. Upon this he vowed, if it was preserved, to build a Temple in Rome to the Tempests. There is in the two last Verses a Stroke of Humour, which *Theodorus Marcellius* alone had the good Fortune to discover. The Design of promising Sacrifices to Tempests, was to avert them, or make them cease; but *Horace* here does quite the contrary, and promises with a Design to excite them.

O D E XI.

Horace in this Ode laments that he could never for a Moment be free from the Passion of Love; he tells us that Cupid had so much the Ascendant over him, that his Friends but lost Time in giving him Advice; for he could no otherwise extricate himself from one Engagement than by entering into another; and upon this he recounts in a very facetious Manner a few of the Follies he had been guilty of while he was in Love with Inachia. This is the true subject of the Ode, which has appeared so difficult, and hitherto has been so little understood; for assuredly Scalliger has mistaken the Design of it, when he pronounces so boldly that it is rude, unmannerly, and unworthy of a Perusal. I hope the World will judge of it after a quite different Manner upon seeing my Remarks. It was made some Years after the Twelfth. Before we proceed to the Explication of the Ode itself, it will be necessary to take notice that

Lambinus

A D P E T T I U M.

PETTI, nihil me, sicut antea, juvat
 Scribere versiculos,
 Amore perculsum gravi;
 Amore, qui me, præter omnes, expetit
 Mollibus in pueris
 Aut in puellis urere.
 Hic tertius Decembris, ex quo destiti
 Inachiâ furere,
 Silvis honorem decutit.
 Heu me, per Urbem (nam pudet tanti mali)
 Fabula quanta fui!
 Conviviorum & pœnitet,
 In quibus amantem & languor & silentium
 Arguit & latere
 Petitus imo spiritus.
 Contrane lucrum nil valere candidum
 Pauperis ingenium?

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Querebar

O R D O.

O Petti, nihil juvat me, sicut antea, scribere versiculos perculsum amore gravi; amore qui præter omnes expetit me urere in mollibus pueris, aut in puellis.

Hic tertius Decembris decutit honorem sylvis, ex quo destiti furere Inachiâ. Heu me quanta

fabula fui per urbem, (nam pudet me tanti mali!) Pœnitet et conviviorum, in quibus et languor et silentium et spiritus petitus imo latere arguit amantem. Simul Deus inverecondus fervidiore mero promorat loco arcana calentis, " Applorans tibi querebar candidum ingenium " pau-

O D E XI.

Lambinus is the first who has divided every second Verse into two, led thereto by the Authority of Buchanan, and some ancient Manuscripts. But this is contrary to what the Ancients have writ who have treated of the Measure of Verse. They make it apparent, that all the Couplets which Lambinus, and after him Torrentius, have divided into three Verses, consist only of two, in the following Manner;

Petti, nihil me sicut antea juvat
Scribere versiculos amore perculsum gravi.

Bentley has a very learned Remark upon this, where he restores to this Ode its true Measure, as it is in the best Editions, such as that of Bale 1527, and of Cruquias 1579.

TO PETTIUS.

PETTIUS, I don't take that Pleasure I used to do in writing Verse, being persecuted by cruel Cupid, by Cupid, I say, who vents all his Malice against me, and rekindles soft and violent Passions in my Breast.

This is the third December in which the Woods have cast their Leaves since I freed myself of that violent Passion I had for Inachia. Ah, Wretch that I am, how much have I been the Subject of Conversation all over the City, of which I am very much ashamed. It vexes me also to think of those Entertainments, at which I could not help discovering my Passion by my languishing Eye, my sullen Silence and deep Sighs. But as soon as Bacchus, who discloses every thing, warmed my Breast with his chearing Liquor, I discovered all
my

N O T E S.

8. *Inachia furere.*] This *Inachia* was one of the first that *Horace* fell in Love with, she is no where mentioned but in this Ode and the following.

15. *Et latere petitus imo spiritus.*] It is impossible to paint in a livelier Manner the

Nature of a Lover's Sigh. As they are the Effect of a Desire which possesses all the Powers of the Soul, they are drawn, as *Virgil* says, *imo petere*, from the Bottom of the Heart.

Querebar, applorans tibi ;
 Simul calentis inverecundus Deus
 Fervidiore mero 20
 Arcana promôrat loco.
 Quòd si meis inæstuet præcordiis
 Libera bilis, ut hæc
 Ingrata ventis dividat
 Fomenta, vulnus nil malum levantia ; 25
 Desinet imparibus
 Certare summotus pudor.
 Ubi hæc severus te palam laudaveram
 Jussus abire domum,
 Ferebar incerto pede 30
 Ad non amicos, heu, mihi postes, & heu,
 Limina dura ; quibus
 Lumbos & infregi latus.
 Nunc, gloriantis quamlibet mulierculam
 Vincere mollitiâ, 35
 Amor Lycisci me tenet :
 Unde expedire non amicorum queant
 Libera consilia,
 Nec contumeliæ graves ;
 Sed alius ardor, aut puellæ candidæ,
 Aut teretis pueri, 40
 Longam renodantis comam.

O R D O.

“ pauperis nil valere contra lucrum. Quod si
 “ libera bilis inæstuet præcordiis meis ut divi-
 “ dat ventis hæc ingrata fomenta nil levan-
 “ tia malum vulnus, protinus pudor summotus
 “ desinet certare imparibus.”
 Ubi ego severus laudaveram hæc palam te,
 jussus abire domum, ferebar pede incerto ad po-
 stes, heu non amicos mihi, et limina heu dura
 quibus infregi lumbos et latus.
 Nunc amor Lycisci gloriantis vincere quam-
 libet mulierculam mollitia tenet me, unde non li-
 bera consilia nec graves contumeliæ amicorum
 queant expedire, sed alius ardor, aut puellæ
 candidæ, aut pueri teretis renodantis comam
 longam.

N O T E S.

21. *Arcana promorat loco.*] We ought not
 to explain this Passage in the Sense of the
Arabian Proverb, When Wine is in, Wit is
out. For it would be ridiculous to imagine
 that *Horace*, intoxicated with Wine, disco-
 vered, even in spite of himself, his Secrets
 to *Pettius*. This is a silly, weak Character,
 that is far from agreeing to *Horace*. When
 he says that *Bacchus* stole his Secrets from
 him, it ought to be explained from its Rela-

tion to the Custom *Horace* speaks of in these
 Verses of the twenty seventh Ode of the first
 Book,

— — dicat Opuntia
 Frater Megillæ, quo beatus
 Vulnere, qua pereat sagitta.

In these Parties of Pleasure, when they began
 to be a little heated with Wine, every one
 was

my Secrets, and complained to you, lamenting thus: "Is it so,
 " that, *with the Ladies*, Virtue and Merit, with Poverty, stand no
 " Chance against the attracting Charms of Gold? Wherefore could
 " I once entertain a just Resentment of this Affront, and suffer
 " myself to be deceived no longer with vain Amusements, which
 " only sooth my Passion, but do not relieve it, I would break my
 " Chains, ashamed to have contended so long with my rich Rivals
 " for such an unworthy Mistress."

After I had declared this my firm Resolution in your Presence,
 and advised by you to go home, *I had got but a little Way from you,*
 when, without knowing whither I went, I was carried, in spite of
 me, to that fatal Gate, where I have often laid my wearied Body
 and aching Limbs.

Now I am charmed with Lyfisc, who is a most engaging Person,
 from whose Chains neither the serious Advice nor severe Reproofs of
 my Friends can disengage me, *nor will any Thing*, till some more
 lovely Charmer does.

NOTES.

was made to tell the Name of his Mistress, the Favours he had received from her, or the Hardship she had made him undergo; and this was sometimes spoken aloud, but most commonly every one whispered it to his Neighbour, which gave Rise to a thousand little Pleasantries. This is plainly what *Horace* designed to express here, and nothing can appear to me more unreasonable than to take his Words in any other Sense.

24. *Ut hæc ingrata ventis dividit fomenta.*] This Passage has very much puzzled the Commentators, nor is there any of them that has given a natural Explication of it. *Horace* by *fomenta* understands the Complaints, the Tears, the Sighs, and the sullen Silence which usually accompany Love. A Lover who takes Pleasure in this Silence, who complains, who sighs, by this means only cherishes and entertains the Passion of Love, and gives it new Strength. It is as a Man who abandons himself to his Discontent, the more he thinks of it, the more it grows upon him; whereas it would gradually wear off, if he would think no more of it at all.

26. *Desinet imparibus certare summotus pudor.*] This is one of those Passages that have greatly embarrassed Commentators, nor is it possible to conceive the many ridiculous Explications that have been given of it. I shall not spend Time in giving an Account of them, but content myself with simply ex-

plaining the Passage. *Horace* says, *Pudor summotus desinet certare imparibus*, for *pudor ita summovebitur ut desinat*. This is the first Sentiment which rises in the Breast of a maltreated Lover, who shutting his Eyes to every Thing that could nourish or inflame his Passion, clearly sees, that, far from being a shameful Thing to yield a Mistress to his Rival, whom she prefers on account of his Wealth, it would rather be so to dispute with him. This is the only natural Sense that can be given to this Passage. And this agrees also very well with what he moreover says, that it is their Riches they are valued for, and by which they are enabled to carry it off from his Merit.

39. *Nec contumeliæ graves.*] *Contumeliæ* are properly Reproaches and Censures accompanied with Contempt. The Romans had not a stronger Word than this; it was even more expressive than *injuria*. When any one used it against another, it was to treat them with the highest Disdain. *Pacuvius* says, *Patior facile injuriam, si est vacua a contumelia*. "I can voluntarily bear with Injuries, if they don't proceed to Censures, accompanied with Contempt." And *Cecilius*, *Etiam injuriam (ferre possum) nisi contra constat contumelia*. "I can bear Injuries, but not Contempt." Hence you may learn the Reason why *Horace* adds the Epithet *graves*.

O D E XII.

This Ode was made while Horace was in Love with Inachia, and consequently before the one that precedes; for that was not written till two Years after he had been delivered from that Passion.

This

I N A N U M

QUID tibi vis, mulier nigris dignissima barris?
 Munera cur mihi, quidve tabellas
 Mittis, nec firmo juveni, neque naris obesæ?
 Namque sagaciùs unus odoror,
 Polypus, an gravis hirsutis cubet hircus in alis,
 Quàm canis acer, ubi lateat fus.
 Quis sudor vietis, & quàm malus undique membris
 Crescit odor! cùm pene soluto
 Indomitam properat rabiem sedare; nec illi
 Jam manet humida creta, colorque
 Stercore fucatus crocodili; jamque subando
 Tenta, cubilia, tectaque rumpit:

5

10

Vel

N O T E S.

2. *Quidve tabellas.*] They commonly wrote their Love-letters on Table-books; and the Person to whom the latter was addressed wrote his Answer upon the same Book, which was then sent back again. It is upon this that the forty-third Ode of Catullus is founded;

*Jocum ne putat mœcha turpis,
 Et negat mihi vestra reddituram
 Pugillaria.*

The Pocket-books were almost of the same Make with those used at this Day, except that the Leaves were of Wood; whence they had the Name of *Tabellæ*, that is, *parvæ tabulae*. They consisted of two, three, or five

Leaves; and according to the Number of these Leaves they were called, *Diptycha*, if they had two, *Triptycha*, if they had three, and *Pentetycha*, if they had five; if the Number of Leaves exceeded this, they were called *Polyptycha*.

3. *Neque naris obesæ.*] *Obesus* signifies properly *Fat*; and as these who are very fat, are seldom Persons of quick Parts and a ready Conception, they often interpret *Obesus* and *Pinguis*, one stupid and dull; and this they apply to all the Senses as *Horace* here does to that of Smelling, *naris obesæ*, a Nose that smells nothing; and *Calpurnius*, *obesis auribus*, Ears that do not hear.

——— *Obesus auribus apta.*

ODE XII.

This and the Eighth Ode of this Book are of the same Character ; and tho' some may say Horace's Design in writing them was good, viz. To paint Vice in its most hideous Colours ; yet I have omitted giving a Translation of them for an obvious Reason.

F O E D A .

Vel mea cùm sævis agitat fastidia verbis :
 Inachiâ langues minùs ac me :
 Inachiam ter nocte potes ; mihi semper ad unum 15
 Mollis opus, pereat malè, quæ te
 Lesbia, quærenti taurum, monstravit inertem ?
 Cùm mihi Cous adesset Amyntas ;
 Cujus in indomito constantior inguine nervus,
 Quàm nova collibus arbor inhæret. 20
 Muricibus Tyriis iteratæ vellera lanæ
 Cui properabantur ? tibi nempe :
 Ne foret æquales inter conviva, magis quem
 Diligeret mulier sua, quàm te.
 O ego non felix, quam tu fugis, ut pavet acres 25
 Agna lupos, capreæque leones.

N O T E S.

21. *Muricibus Tyriis iteratæ.*] As in the sixteenth Ode of the second Book.

— Te bis Afro
 Murice tinctæ
 Vestiunt lanæ.

“ You are cloathed in Tyrian Purple of the
 “ deepest Dye.”

21. *Iteratæ vellera lanæ.*] It would have been sufficient to have said *Vellera iterata*, but it is much more elegant to say *Vellera lanæ iteratæ*. Silius hath said after the same Manner.

— Niveæ splendentia vellera lanæ.

And in this the *Latins* have imitated the *Greeks*, who said *ποικίλος ἐρίων*, *Vellus Lanæ*.

25. *O ego non felix, quam tu fugis.*] *Caristius*, who cites this Passage, reads, *O ego infelix*, and the Generality of Commentators have followed this Reading, it being confirmed by several Manuscripts. But I much prefer *O ego non infelix* ; for *non felix* is far more expressive than *felix*. It is as if she had said, *O ego infelicissima*. In *Virgil* *non unquam* is more expressive than *nunquam*, and *non ulla*, than *nulla*.

— — Non ulla laborum
 O virgo nova mi facies.

O D E XIII.

The Subject of this Ode is unknown to us ; it only appears from the tenth Verse that Horace speaks to Friends who were disturbed at some bad News which had been brought to Rome, perhaps that the Romans had been vanquished in Fight. Torrentius is of Opinion, that this Ode was

A D A M I C O S.

HORRIDA tempestas cœlum contraxit ; & imbres
Nivesque deducunt Jovem :

Nunc mare nunc silvæ

Threicio Aquilone sonant. Rapiamus, amici,
Occasionem de die :

5

Dumque virent genua,

Et decet, obductâ solvatur fronte senectus.

Tu vina Torquato mov

Consule pressa meo.

Cætera mitte loqui : Deus hæc fortasse benignâ

10

Reducet in sedem vice.

Nunc & Achæmeniâ

Perfundi nardo juvat, & fide Cylleneâ

Levare diris pectora

Sollicitudinibus :

15
Nobilis

O R D O.

Tempestas horrida contraxit cœlum et imbres nivesque deducunt Jovem : nunc mare, nunc silvæ sonant Aquilone Threicio. O amici, rapiamus occasionem de die : dumque genua virent et decet, senectus solvatur obducta fronte.

Tu move vina pressa Torquato meo Consule ;

mitte loqui cætera : Deus fortasse reducet hæc in sedem benigna vice.

Nunc et juvat perfundi nardo Achæmeniâ, et levare pectora diris sollicitudinibus fide Cylleneâ : Ut Centaurus nobilis cecidit alumno grandi.

N O T E S.

1. *Cœlum contraxit.*] The old Scholiast is of Opinion that Horace here puts *cœlum* for *aer*, and that the Expression, *tempestas contraxit cœlum*, means nothing more than *nubes coegit*, has assembled together the Clouds ; but he is mistaken, *contrahere* is a Term opposed to *explicare*, *pandere*. When the Clouds meet together and unite, they conceal the

Heaven, and as it were snatch it from our Sight ; and when they dissipate, they really seem to open it, and expose it to our View, that we see it entirely, as when one unfolds a Piece of Tapestry. This is the true Force of the Word *contrahere*, which makes here a very beautiful Image, tho' some have not perceived it.

2. *Imbres*

ODE XIII.

was made in the Camp of Brutus, but this has not the least Degree of Probability. It is undoubtedly certain, that all the Odes we have of Horace were made after the Battle of Philippi.

TO HIS FRIENDS.

A Frightful Tempest obscures the Heavens, and the whole Air seems converted into Hail and Snow; the Billows roar, and the Woods resound by the Violence of the North-wind. Let us then, my Friends, lay hold on the present Occasion, while we are young, and Pleasure is becoming, let us keep at a Distance the Troubles and Anxieties that Old-age brings with it.

Let us have instantly a Bottle of that excellent Wine which has been kept since the Consulship of Torquatus, in which I was born, and let us avoid all Discourse that may be disagreeable. What do we know but the Gods, by a happy Turn, may bring every Thing to rights again?

Let us think of nothing at present but to perfume ourselves with Essence, and divert all anxious Thoughts with an agreeable Tune
on

NOTES.

2. *Imbres nivesque deducunt Jovem.*] In order rightly to understand this Passage, we need only to call to mind that *Jupiter* is the same with the Air, and that the Ancients considered Rain as nothing else but a certain Modification of the Air, *aer enim in pluvias solvitur.*

4. *Threicio Aquilone sonant.*] *Horace* calls the North-wind *Thracian*, because *Thrace* was regarded as the Habitation of the Winds, and because it came directly from *Thrace*, which was situated North of *Rome*.

7. *Obducta solvatur fronte senectus.*] This Passage is at first Sight a little difficult, but two Words are sufficient to clear up the whole. *Senectus* is here put for *Senium*, the Chagreen and Peevishness of Old-age; and *senectus obducta fronte*, is the same as *senectus quæ frontem obducit, tegit*; Old-age, which covers the Forehead, which conceals it as the

Clouds conceal the Heavens, or as Darkness conceals the Earth. *Lucretius*,

Tenebris obducere terras.

Virgil uses the Expression *obductum dolorem*, for Grief that was suppressed, and *Lucilius*, *obducere aulea*, for to draw the Curtains;

Vos interea lumen afferte, atque aulea obducite.

8. *Torquato consule.*] For *Horace* was born under the Consulship of *L. Manlius Torquatus*, and *L. Aurelius Cotta*. We have already spoken of the Custom of the Romans of marking their Wine with the Name of the Consul that was in Being when it was put up.

10. *Cætera mitte loqui.*] From this it is evident, that the Ode now before us was made upon

Nobilis ut grandi cecinit Centaurus alumno :
 Inviſte mortalis, Deâ
 Nate puer Thetide,
 Te manet Affaraci tellus, quam frigida parvi
 Findunt Scamandri Flumina,
 Lubricus & Simois :
 Unde tibi reditum certo ſubtemine Parcæ
 Rupere ; nec mater domum
 Cæcula te revehet.
 Illic omne malum vino cantuque levato,
 Deformis ægrimonix
 Dulcibus alloquiis.

20

25

O R D O.

“ O inviſte mortalis, puer nate dea The-
 “ tide, tellus Affaraci manet te, quam frigida
 “ flumina Scamandri parvi et Simois lubricus
 “ findunt ; unde Parcæ rupere reditum tibi ſub-
 “ temine certo ; nec mater cæcula revehet te
 “ domum. Illic levato omne malum vino can-
 “ tuque dulcibus alloquiis ægrimonix deformis.”

N O T E S.

upon Occaſion of ſome Miſfortune that had befallen the Republic. 16. *Nobilis ut grandi.*] Horace here makes Chiron ſpeak to Achilles, as he had made Teucer

O D E XIV.

Horace had promiſed to Mæcenas a certain Poem in Iambic Verſe, and had actually begun it ; but as he was of a very amorous Diſpoſition, he never could find Time to finiſh a Work of any conſiderable Length. Mæcenas did not ceaſe to importune him, and reproach him with his Lazineſs.

A D MÆCENATEM.

MOLLIS inertia cur tantam diffuderit imis
 Oblivionem ſenſibus ;
 Pocula Lethæos ut ſi ducentia ſomnos
 Arente fauce traxerim,
 Candide Mæcenas, occidis ſæpe rogando.
 Deus, Deus nam me vetat,

5

Incep-

O R D O.

O candide Mæcenas, occidis me, ſæpe ro-
 gando cur mollis inertia diffuderit oblivionem | tantam ſenſibus imis, ut ſi traxerim pocula du-
 centia ſomnos lethæos, fauce arente. Deus,
 nam

on the Harp, which Mercury invented *for our Benefit*. This is the Counsel which heretofore the famous Centaur gave to the great Achilles.

“Invincible Mortal, said he, Son of the Goddess Thetis, you must appear in the Kingdom of Asiaracus, watered by the cold Scamander and impetuous Simois. There the fatal Sisters have determined you shall end your Days, nor shall your Mother have the Consolation of conducting you home again. Be mindful, when you are there, to alleviate all your Misfortunes by Wine and Music, the only Remedies against Grief and Melancholy.”

N O T E S.

Teucer speak to his Friends in the seventh Ode of the first Book. *Homer* calls him the most just of the Centaurs. And the Scholiast is of the Opinion that *the most just*, in that Passage, signifies *the only just among the Centaurs*. This high Reputation for Wisdom, Justice, and Knowledge, procured him a

great many illustrious Disciples, as *Jason*, *Hercules*, *Æsculapius*, *Achilles*, *Æneas*.

25. *Illic omne malum vino.*] *Horace* has taken this from the *Iliad* where *Achilles* is represented solacing himself with Wine, and singing the great Actions of Heroes on his Harp.

O D E XIV.

Laziness. *Horace* answers, that it was not Sloth, but the most powerful of all the Gods that hindered him from finishing his Poem, and that being one who was acquainted with Love by Experience, he could not be ignorant that the Man who was enslaved by that Passion, was incapable to turn his Thoughts upon any Thing else.

T O MÆCENAS.

YOU kill me, dear Mæcenas, with demanding so often whence it comes that an effeminate Laziness has thrown me into so deep a Lethargy, as if I had drunk with Greediness all the Water in the River of Oblivion. It is a God, Sir, yea, the most powerful

N O T E S.

1. *Mollis inertia.*] These are the very Words which *Mæcenas* made use of in reproaching *Horace*. This was what the Poet could not bear. It is not, says he, an effe-

minate Sloth as you accuse me of; but it is a powerful God that forbids, that hinders me from making good my Promise.

Inceptos, olim promissum carmen, iambos
Ad umbilicum adducere.

Non aliter Samio dicunt arsisse Bathyllo
Anacreonta Teïum ;

Qui persæpè cavâ testudine flevit amorem
Non elaboratum ad pedem.

Ureris ipse miser : quod si non pulchrior ignis
Accendit obsessam Ilion,

Gaude sorte tuâ. Me libertina, neque uno
Contenta, Phryne macerat.

10

15

O R D O.

nam Deus vetat me adducere ad umbilicum inceptos Iambos, carmen olim promissum.

Dicunt Anacreonta Teïum non aliter arsisse Bathyllo Samio ; qui persæpe flevit amorem te-

studine cavâ ad pedem non elaboratum. Tu ipse miser ureris. Quod si non pulchrior ignis accendit Ilion obsessam, gaude sorte tuâ. Phryne libertina, neque contenta uno, macerat me.

N O T E S:

12. *Non elaboratum ad pedem.*] Interpreters think that *Horace* calls the Feet of *Anacreon's* Verse *non elaboratos*, not laboured, instead of *natural*, which occurred to him without Premeditation ; but this is by no means what he designs. *Non elaboratum ad pedem* is here said of *Anacreon*, because he gave himself no Trouble about the Number of Syl-

lables ; without minding the Regularity of Feet, he made no Scruple to put an Iambus, or a Trochee, for a Spondee, or a Spondee for an Iambus. He also frequently joined together Verses of different Kinds. This Passage is very remarkable ; for by it we may discover that the Learned who have commented on that *Greek* Poet, have not had sufficient Reason

O D E XV.

This Ode is very simple, and I am very much mistaken if this Simplicity is not the Reason why the Generality of Interpreters have not known the Value of it ; for the Natural is what strikes them least in these kind of Performances. As for myself, I for the most Part judge of Things according

A D N E Æ R A M.

NOX erat, & cœlo fulgebat luna sereno
Inter minora sidera ;
Cùm tu magnorum numen læsura Deorum
In verba jurabas mea,

Arctius

O R D O.

Nox erat, et luna fulgebat inter sidera minora, cœlo sereno ; cum tu læsura numen Deo-

rum magnorum jurabas in mea verba, adhærens brachiis lentis arctius atque ilex procera astringitur,

ful of the Gods that hinders me from finishing the Poem I promised you, and which I had begun to compose.

The amorous Anacreon, who lamented so tenderly his Fate by playing on his Harp with a negligent Air, never felt so violent a Passion for Bathyllus; and even you yourself, Mæcenas, are passionately in Love as well as I; and if Helen, who set all Troy on Flames, was not more beautiful than the Lady with whom you are charmed, rejoice in your good Fortune. *As for me*, I adore Phryne, who is only a Freed-woman, yet she cannot content herself with one Lover.

N O T E S .

Reason to condemn some Odes, and assure us that they are none of his, under Pretence that the Feet are not exactly observed, and that the Poet does not always follow the same Measure.

13. *Quod si non pulchrior ignis.*] *Mæcenas* might answer *Horace*, It is true, I am in Love, but then it is with a Person of Quality, and the most amiable Woman in the World, whereas he was in Love with a Freed-woman. *Horace* very dexterously prevents this Reply, by making him understand, that the Love one had to a Freed-woman, did not less possess and torment the Soul, than that for a Queen.

15. *Me libertina, neque una contenta.*] *Horace* here agreeably flatters *Mæcenas*, by the Difference he acknowledges to be between his Mistress and that of this favourite Minister of *Augustus*. *Phryne* was a Freed-woman, and *Licinia* was descended from one of the noblest Families in *Rome*; *Phryne* was not satisfied with one Lover, and *Licinia* loved only *Mæcenas*, as he has already told us in the 12th Ode of the second Book,

— Et bene mutuis
Fidum pectus amoribus.

O D E X V .

According to this Rule, and acknowledge that I am very much affected with this short Ode, which is full of Passion, and where the Expressions are so natural, that it is easy to see it is truly the Heart that speaks.

T O N E Æ R A .

TWAS Night, and the Moon shone bright among the lesser Stars in a serene Sky, when, embracing me in your tender Arms, closer than the Ivy twines round the tall Oak, you took this solemn Oath which I dictated to you, tho' you designed at that very

N O T E S .

1. *Nox erat in cælo.*] Lovers are always on with Pleasure; but this is not the only Reason that moves *Horace* to be particular in the Description of these happy Moments, which they look back upon with Pleasure; but this is not the only Reason that moves *Horace* to be particular in the Description of these smaller Matters; he wants

Arctius atque ederâ procera astringitur ilex,
 Lentis adhærens brachiis;
 Dum pecori lupo, & nautis infestus Orion
 Turbaret hibernum mare,
 Intonsoſque agitarêt Apollinis aura capillos,
 Fore hunc amorem mutuum.
 O dolitura meâ multum virtute, Neæra:
 Nam ſi quid in Flacco viri eſt,
 Non feret affiduas potiori te dare noctes;
 Et quæret iratus parem:
 Nec ſemel offenſæ cedet conſtantia formæ,
 Si certus intrârit dolor.
 At tu, quicumque eſ felicior, atque meo nunc
 Superbus incedis malo;

5

10

15

Sis

O R D O.

aſtringitur ederâ: “ Jurabas amorem hunc no-
 “ ſtrum fore mutuum, dum lupo infestus pecori
 “ et Orion infestus nautis turbaret mare hyber-
 “ num, auraque agitarêt intonsoſ capillos A-
 “ p. Ilinis.”
 O Neæra! multum dolitura virtute meâ;

nam ſi quid viri eſt in Flacco, non feret te
dare noctes affiduas potiori, et iratus quæret
parem. Nec ſi dolor certus intravit, conſtantia
mea cedet formæ ſemel offenſæ.
At o tu quicumque eſ felicior, atque nunc ſu-

N O T E S.

wants moreover to augment the Confuſion of *Neæra*, by making her call to mind that the Night and Moon were Witneſſes of her Oaths.

3. *Magnorum numen læſura Deorum.*] This is the ſevereſt Reproach that can be caſt upon a Woman, to tell her, that the very Moment ſhe binds herſelf by Oaths, ſhe is contriving at the ſame Time to violate and elude them; and that ſhe takes an Oath for this very Purpoſe, that ſhe may have the Pleaſure of being perjured. This is the true Senſe of the Paſſage, which the old Scholiaſt has endeavoured to explain after a different Manner.

4. *In verba jurabas mea.*] *Jurare in verba alicujus*, To ſwear after the Words of any one, is the ſame with what they meant by *conceptis verbis jurare*, when the Party himſelf pronounced the Form of the Oath which he required, and the Perſon who bound himſelf repeated it after him; or very often was ſatiſfied with ſaying at the End of the Malediction which commonly accompanied theſe Oaths, *Idem in me*. He who ſpoke firſt was ſaid *præire verbis*. There was no kind of Oath among the Ancients more religious and

binding than this, the Reaſon of which is very evident: For when one gives another the Power of drawing up the Form of the Oath, and the Promiſes which he requires of us, we eſtabliſh his Right, and cannot deceive him, without violating all that is moſt ſacred and venerable.

5. *Arctius atque edera.*] *Horace* is not contented with telling us that *Neæra* ſwore, he further deſcribes the Poſture ſhe was in when ſhe took theſe Oaths. This renders the Thing a great deal more lively, and makes up a very beautiful Image; for nothing can be more pleaſant than to take a View of this Girl hanging about the Neck of *Horace*, and repeating after him all the Oaths and Promiſes which he dictates.

6. *Lentis adhærens brachiis.*] The Difficulty of this Paſſage conſiſts in determining whether *brachiis* be in the Dative or Ablative, that is, if *Horace* ſpeaks of his own Arms, or thoſe of *Neæra*, and if *meis* or *tuis* be to be underſtood. Commentators adhere moſtly to the firſt Opinion; but, in Matters of Gallantry, I queſtion how far the Delicacy of their Taſte is to be depended upon. *Brachiis* is without doubt in the Ablative; for it was *Neæra*

very Time to offend the Majesty of the supreme Gods, by breaking it.

“ So long, said you, as the Wolf shall continue an Enemy to the Sheep, and Orion, formidable to Mariners, swell the Winter Sea ; while the beautiful Locks of Apollo shall wanton in the Wind, so long you may assure yourself, Horace, shall the Love you have for me meet with an equal Return.”

Neæra, *thou faithless Filt*, the Time will come, that you'll dearly repent of being false to me, when you reflect on my Constancy ; for if there's one Spark of Manhood left in Horace, he'll not bear to see you riot every Night with his Rival, whom you prefer, without resenting it, by looking out for a Mistress *that will make more equal Returns to his Passion*. Nor imagine, tho' you should sincerely repent of having used me ill, that, after so much Provocation, all your Beauty shall ever make me fall from my Resentment.

And you, whoever you are, happy Favourite, that now dost laugh

N O T E S .

Neæra that hung about the Neck of *Horace*. This is no inconsiderable Remark, for it is what constitutes, in great Measure, the chief Beauty of this Passage. In this Meeting it belonged to *Neæra* to testify the greatest Forwardness, because it was she that was to take an Oath. They only, who are acquainted with Nature, are capable thoroughly to discern and feel the Truth of this.

13. *Potiori*.] Commentators have not rightly understood the Meaning of this Word here ; *potior* signifies simply *more happy, better received*, as in Ode ninth, Book third,

*Nec quisquam potior brachia candidæ
Cervici juvenis dabat.*

Potior is the same thing as *felicior* in the third Verse after this. *Tibullus*, in like Manner, in the sixth Elegy of his fourth Book,

At tu qui potior nunc es.

14. *Et quæret iratus parem*] *Parem*, an Equal, that is, one who will return his Love ; as, on the contrary, *impar* signifies a

Person who makes no Return to the Passion which another has for her. It is a Metaphor taken from Coach-horses ; when they draw equally, they are called *pares* ; but if the one draw better than the other, they are called *impares*.

18. *Superbus incedis*.] *Incedere* is a Word full of Majesty and Dignity, and it was only used when they spoke of those who discovered by their Gait a Consciousness of their high Birth and superior Station. *Virgil*, in the first Book of the *Æneid*, makes *Juno* say,

*Ast ego quæ Divum incedo Regina, Jovisque
Et soror & conjux.*

See the Prose-Translation of *Virgil*, Book 1st, p. 8.

Where *Servius* has very well remarked *Incedere est nobilium personarum. Hoc est cum aliqua dignitate ambulare*. Horace is not contented with the Force of this Term, he further adds *superbus*, in order to paint more strongly the Pride of his Rival.

Sis pecore & multâ dives tellure licebit,
 Tibique Pæctolus fluat,
 Nec te Pythagoræ fallant arcana renati,
 Formâque vincas Nirea ;
 Eheu, translatos alio mœrebis amores :
 Ast ego vicissim risero.

O R D O.

perbus incedis meo malo ; licebit sis dives pecore et tellure multa, Pæctolusque fluat tibi ; nec arcana Pythagoræ renati fallant te, et vincas | *Nirea formâ ; eheu mœrebis amores translatos alio ; ast ego vicissim risero.*

N O T E S.

20. *Tibique Pæctolus fluat.*] The Pæctolus is a River of Lydia, which takes its Rise in Mount Tmolus, and running into the Hellespont, empties itself along with it into the Ægean

O D E XVI.

This Ode was made in the Time of the Civil Wars, and consequently is one of the first of Horace's Performances. Mr. le Fevre says it is the Work of a young Man, but that this does not hinder its being well wrote. Scaliger judges less favourably of it ; for he says, except the Verses, which are all laboured, and of which the second or Epode Verses are all pure Iambics, which are very difficult to make, the Ode is impertinent and ridiculous, and that it is an unparalleled Piece of Impudence in the Poet, to endeavour to persuade three hundred thousand Roman Citizens to quit their Party. We never fail to judge amiss when we allow ourselves to be prejudiced, and are not at due Pains to examine to the Bottom the Things of which we form a Judgment. When the Civil War was kindled afresh between Antony and Augustus in the Year of the City 721, Rome was full of Disorders and Dissentions ; the Citizens preparing, some to follow the Fortune of Antony, others to range themselves on the Side of Augustus. Horace, who was a Witness of these Divisions, and who knew, from Experience, the Mischiefs that might attend them, expresses his Concern and Trouble in this Ode, and endeavours to persuade his

Coun-

A D P O P U L U M R O M A N U M.

ALTERA jam teritur bellis civilibus ætas ;
 Suis & ipsa Roma viribus ruit.

O R D O.

Alteræ ætas jam teritur bellis civilibus, et ipsa Roma ruit viribus suis.

Quam

Quam

laugh and triumph over me, tho' you be rich in Land and Cattle,
* tho' all the Gold that flows down the Pactolus were yours; tho'
the Mysteries of the Philosophy of Pythagoras, who so often re-
turned to Life, were known to you, and you exceeded even Nireus
in Beauty, by and by you shall have the Mortification to see this
inconstant Fair One *jilt you too*, and transfer her Love to another;
then I shall *have the Pleasure to laugh and triumph over you in my*
Turn.

NOTES.

gean Sea. In the Time of *Cræsus* this River brought down with it from the Mountain a kind of Gold Sand, which was the chief Cause of the prodigious Riches of that Monarch. But it no more did so in the Time of *Strabo*, as he tells us himself in his thirteenth Book. But altho' this had ceased long before the Time of *Augustus*, yet they still used the proverbial Expression, *tibi Pactolus fluat*, for, *you are as rich as Cræsus*.

* *And the Pactolus flowed only to you.*

ODE XVI.

Countrymen, that these Divisions, which prevailed among them, did not proceed from the Ambition and Avarice of their Chiefs, but from the Wrath of the Gods, who raised these Heats among them to revenge the Murder of Remus; and that so long as they inhabited a City whose Walls were cemented with Blood, it was in vain that they hoped to see an End of these Miseries. That the only wise Course they can take therefore is to quit Rome, and go in quest of more fortunate and happy Habitations, in Imitation of the Phocæans, who, to avoid the Mischiefs of a War, voluntarily quitted their native Country. It was properly this History of the Phocæans that gave Horace the Idea of this Ode, where we have an admirable Description of the fortunate Isles, in order the better to represent, by a sensible Opposition, the Desolation and Calamities of Italy and Rome. Let any one but carefully peruse this Ode, and I am persuaded he will be astonished at the severe and injudicious Criticism of Scaliger. Heinsius could not have more condemned him, than by saying, In Epodis decimam-sextam, quæ antiquitatis universæ excedit conatum, ineptam judicavit.

TO THE PEOPLE OF ROME.

A Second Age is now almost wore out in our destructive Civil Wars, and Rome falls by her own Strength; that Mistress of the

NOTES.

1. *Alterâ jam teritur.*] Horace divides the Civil Wars into two Ages; the first comprehends all the Civil Wars that afflicted Italy, from the Dissention of *Marius* and *Sylla*, till the

Quam neque finitimi valuerunt perdere Marfi,

Minacis aut Etrusca Porsenæ manus,

Æmula nec virtus Capuæ, nec Spartacus acer

Novisque rebus infidelis Allobrox,

Nec fera cæruleâ domuit Germania pube,

Parentibusque abominatus Annibal.

Impia perdemus devoti sanguinis ætas :

Ferisque rursus occupabitur solum ?

Barbarus, heu, cineres insistet victor, & Urbem

Eques sonante verberabit ungulâ ;

Quæque carent ventis & solibus ossa Quirini

(Nefas videre) dissipabit insolens ?

Fortè quid expediat, communiter, aut melior pars,

Malis carere quæritis laboribus,

Nulla sit hâc potior sententia : (Phocæorum

Velut profugit exsecrata civitas

Agros atque lares patrios, habitandaque fana

Apris reliquit & rapacibus lupis)

Ire, pedes quocunque per undas

Notus vocabit, aut protervus Africus.

Sic placet ? an melius quis habet suadere ? secundâ

Ratem occupare quid moramur alite ?

Sed juremus in hæc : Simul imis saxa renarint

Vadis levata, ne redire sit nefas :

Neu

O R D O.

Quam neque Marfi finitimi valuerunt perdere, aut Etrusca manus Porsenæ minacis, nec æmula virtus Capuæ, nec Spartacus acer, Allobroxque infidelis studens rebus novis, nec Germania fera pube cærulea domuit, Annibalque abominatus parentibus. Nos impia ætas devoti sanguinis perdemus : solumque rursus occupabitur feris ? Heu, barbarus victor insistet cineres urbis & eques verberabit urbem sonante ungulâ insolensque dissipabit ossa Quirini quæ carent ventis & solibus, quod nefas est videre. Forte communi-

ter aut melior pars quæritis quid expediat carere malis laboribus.

Sententia nulla potior hâc ; Ire quocunque pedes ferent, quocunque Notus, aut protervus Africus vocabit per undas, velut exsecrata civitas Phocæorum profugit, neque reliquit agros, lares patrios, fanaque habitanda apris, et lupis rapacibus.

Sic placet. An quis habet melius suadere ? Quid moramur occupare ratem alite secunda ? Sed juremus in hæc, ne redire sit nefas, simul

N O T E S.

the Death of Cæsar, and the second comprehends these from the Death of Cæsar to the Battle of Actium.

4. *Minacis aut Etrusca Porsenæ manus.*] Tarquin the Proud being expelled his Kingdom by the Romans, retired to Porsena King of Tuscany, who, in order to re-establish him on his Throne, went and laid Siege to Rome, which he pressed very hard, but being touched

with the Courage and Valour of the Inhabitants, he entered into an Alliance with them, and raised the Siege.

6. *Novisque rebus infidelis Allobrox.*] *Rebus novis* is in the Dative, and does not depend upon *infidelis* ; there is an Ellipse here, and we must supply *studens, rebus nobis studens infidelis Allobrox.* The *Allobroges* were properly the People inhabiting about Savoy and Dauphine

the World, whom neither the Marſi her Neighbours, nor the Tuſcan Army of the menacing Porſena, nor all the Power of Capua her Rival, nor the terrible Spartans, nor the perfidious Allobroges Lovers of Revolutions, nor the Inundations of the fierce Germans, nor all the Fury of Hannibal, who was hated by our Forefathers, were able to conquer.

And ſhall we impious Wretches deſtroy it, whoſe Blood is devoted to Deſtruction for the Expiation of our Crimes, and the Ground, *on which the City ſtands*, be again poſſeſſed by wild Beaſts? Shall the victorious Barbarians in an insulting Manner ride over the Ruins of our City; and, what is dreadful to think of, ſhall theſe insolent Men ſcatter the Bones of Romulus, which have lain concealed from *the Injuries of the Sun and Winds* for ſo many Ages? It may be all of you in general, or at leaſt the wiſer Part will demand what Expedient can be found to avoid theſe great Calamities.

Our beſt, in my Opinion, is to imitate the Example of the Phœceans: After having engaged themſelves, by the moſt inviolable Oaths, to forſake for ever their native Country, abandoned to Bears and Wolves their Houſes, their Temples, and their City. Let us alſo quit our dear Country, and wander by Land as far as our Feet will carry us, or roam on the Ocean wherever the violent South-weſt Winds may blow us.

Does this Advice pleaſe? Or has any a better to offer? Why do we delay to embark under lucky Auspices? “ But *ſtop*, let us firſt “ ſwear not to return till Stones riſing from the Bottom of the Deep, “ ſwim on its Surface; and then, *and not before*, turn our Sails home- “ ward,

N O T E S .

Dauphine. Horace calls them perfidious and Lovers of Innovations, becauſe they had joined in the Conſpiracy of *Catiline*, their Embaſſadors being gained by *Lentulus*. The Reader may conſult *Salluſt*, and the firſt Chapter of the fourth Book of *Florus*. This is the Explication which the Generality of Interpreters give of this Paſſage; but as this Conſpiracy of the *Allobroges* was diſcovered as ſoon as formed, and the Danger was not ſo great, to be enumerated with thoſe of which he here ſpeaks, I am of Opinion, that by the *Allobroges* he means the *Gauls*, and that he had in his Eye all the bloody Wars which that People carried on with the *Romans*.

7. *Germania.*] It is probable that he here means the *Teutones* and *Cimbri*, who would infallibly have ſacked *Rome*, had they not been oppoſed by a *Marius*.

15. *Fortè quid expediât.*] The Conſtruction of this Paſſage is as follows, *fortè communiter aut melior pars quæritis quid expediât carere*, inſtead of *quid expediât ut careatis*. “ What is proper to be done, in order to “ free ourſelves from thoſe Calamities?”

17. *Phœcorum velut profugit exſecrata.*] The *Phœceans*, a People of *Ionia*, being hardly preſſed by *Harpagus*, earneſtly demanded one Day’s Truce, as if to deliberate upon the Propoſitions he had made them, and begged him to withdraw his Army a little from their Walls. Which *Harpagus* had no ſooner done, than they put aboard their Ships all that they could carry along with them of their Goods, with their Wives, their Children, and the Statues of their Gods, and ſailed to *Chio*. Afterwards they returned to *Phocis*, where, having put the Garrifon left by *Harpagus*

Neu conversa domum pigeat dare lintea, quando
Padus Matina laverit cacumina :

In mare seu celsus procurrerit Apenninus,

Novâque monstra junxerit libidine

Mirus amor ; juvet ut tigres subsidere cervis,

Adulteretur & columba miluo ;

Credula nec flavos timeant armenta leones ;

Ametque falsa lêvis hircus æquora.

Hæc, & quæ poterunt reditus abscindere dulces,

Eamus omnis exsecrata civitas,

Aut pars indocili melior grege : mollis & exspes

Inominata perprimat cubilia.

Vos quibus est virtus, muliebrem tollite luctum,

Etrusca præter & volate litora.

Nos manet Oceanus circumvagus : arva, beata

Petamus arva, divites & insulas,

Reddit ubi Cererem tellus inarata quotannis,

Et imputata floret usque vinea ;

Germinat & nunquam fallentis termes olivæ,

Suamque pulla ficus ornat arborem ;

Mella cavâ manant ex ilice ; montibus altis

Levis crepante lymphâ defilit pede.

Illic injussæ veniunt ad mulctra capellæ,

Refertque tenta grex amicus ubera :

Nec vespertinus circumgemit ursus ovile,

Nec intumescit alta viperis humus :

Pluraque felices mirabimur ; ut neque largis

Aquosus Eurus arva radat imbribus,

Pin-

O R D O.

saxa levata imis vadis renarint : neu pigeat dare lintea conversa domum, quando Padus laverit cacumina Matina, seu Apenninus celsus procurrerit in mare, mirusque amor junxerit monstra nova libidine, ut juvet tigres subsidere cervis, & columba adulteretur milvo : nec armenta credula timeant leones flavos ; hircusque levis amet falsa æquora. Quum civitas omnis exsecrata sit hæc, & quæ poterunt abscindere reditus dulces, eamus aut pars melior grege indocili : pars mollis & exspes perprimat cubilia inominata, vos, quibus, virtus est, tollite luctum muliebrem et volate præter littora Etrusca.

Oceanus circumvagus manet nos : petamus arva et insulas divites ubi tellus inarata quotannis reddit Cererem, & vinea imputata usque floret ; et ubi termes olivæ nunquam fallentis germinat, ficusque pulla ornat suam arborem : mella manant ex ilice cavâ et lymphâ levis defilit montibus altis pede crepante. Illic capellæ injussæ veniunt ad mulctra, grexque amicus refert ubera tenta ; nec ursus vespertinus circumgemit ovile, nec humus alta intumescit viperis. Felicesque mirabimur plura ; ut neque Eurus aquosus radat arva imbribus largis, nec

O R D O.

pagus to the Sword, they re-imbarked, and throwing a Mass of red-hot Iron into the Sea, swore they would never return into their own

Country, till that Mass of Iron should swim upon the Water,

31. *Juвет*

ward, when the Po shall flow up to the Top of the Marin Mountains, and the lofty Appennine throw itself into the Middle of the Sea; when a monstrous Love shall join the Tiger with the Hind, and the Dove with the Kite; when our Flocks no more dread the Lions; and the Goats, grown smooth, take Pleasure in the briny Ocean."

Having bound ourselves by this or any stricter Oath, that may cut off all Hopes of a Return which has so many Charms in it, let us go all together, or the chief Part of us who are above the Vulgar: Let him that has no Bravery or Resolution abide in these cursed Places. But you, who have Courage, shake off your effeminate Complaints, and fly speedily beyond the Etrurian Coasts.

The wide Ocean invites us; let us be gone to these Lands, these happy Lands, and rich Islands, where the untill'd Earth produces every Year Plenty of Corn, the unpruned Vines never miss to flourish in their Season, the Olive-branches are loaded with Fruit, and never deceive the Farmer's Hope, the Fig-trees look beautiful with ripe Figs; Honey flows from the hollow Oak, and the Rivulets make an agreeable Murmur descending from the lofty Mountains. There the She goats and Ews, with their distended Udders, come to the Milk pail of their own Accord; no Evening Bear stalks growling round the Sheepfold, nor do poisonous Vipers heave the swelling Soil. *When we are there*, we shall rejoice in our Happiness, and find innumerable Subjects of Admiration. The East-wind never brings immoderate Rains to overflow this Country, no do excessive Heats

NOTES.

31. *Juvet ut tigres, &c.*] If there be any Mark of Youth in this Ode, it is certainly in the great Number of Impossibilities which Horace here amasses. When one handles a Subject of so dismal a Nature as this, and treats of the Execution of some very difficult Enterprize, it is not at all likely that he will take the Liberty of ransacking Nature to furnish himself with Images. And even tho' he had that Liberty, he ought not to use it. True Grief expresses itself after another Manner.

35. *Reditus abscondere dulces.*] This Epithet *dulcis* is in a Manner the Foundation of all the Oaths he requires of them; for as our Country has a great many Charms, which naturally raise a Desire of returning into it, the Engagements one is brought under never to return, can never be too strong.

41. *Beata petamus arva.*] The greatest Difficulty of this Passage is to know what are

those Isles and Habitations of which the Poet has left us so lovely a Description. It is generally thought they were two Isles bordering upon *Andalusia*, where the Ancients placed their *Elysian Fields*, as has been already remarked on the first Book.

53. *Ut neque largis aquosus Euris arva.*] There is a very beautiful Passage of *Plutarch* in his Life of *Sertorius* that will serve as a Commentary to this. That Historian, speaking of the *Fortunate Isles*, says, that there very seldom fall any Showers, which, when they do, are always soft; and that commonly there blows a mild and gentle Gale, which brings a Dew along with it, that moistens the Earth in such a Manner as to render it fat and fertile. That the Winds blow from the Land, lose all their Force and Violence before they reach them; and that those which come from the Sea, bring sometimes along with them a gentle Shower, but most commonly

Pingua nec ficcis urantur semina glebis ;

55

Utrumque rege temperante cœlitum.

Non huc Argoo contendit remige pinus ;

Neque impudica Colchis intulit pedem ;

Non huc Sidonii torserunt cornua nautæ,

Laboriosa nec cohors Ulyssæi.

60

Nulla nocent pecori contagia : nullius astri

Gregem æstiosa torret impotentia.

Jupiter illa piæ secrevit litora genti ;

Ut inquinavit ære tempus aureum :

Ære, dehinc ferro duravit secula ; quorum

65

Piis secunda, vate me, datur fuga.

O D E

O R D O.

semina pingua urantur glebis ficcis : rege cœlitum temperante utrumque.

Pinus, remige Argoo, non contendit huc, neque Colchis impudica intulit pedem huc : nautæ Sidonii non torserunt cornua huc, nec laboriosa cohors Ulyssæi : contagia nulla nocent pecori ;

æstiosa impotentia astri nullius torret gregem. Jupiter secrevit littora illa genti piæ, et inquinavit aureum tempus ære, dehinc duravit ærea secula ferro : quorum seculorum, fuga secunda datur piis, me vate.

N O T E S.

monly they serve only to refresh the Air with a Moisture and Softness, that gives Nourishment to all Things.

59. *Non huc Sidonii torserunt.*] Commentators pretend that *Horace* speaks here of *Cadmus* and his Companions ; but I can by no

means see what Advantage he could propose to himself to draw from this Circumstance, that *Cadmus* never landed in those Isles, inasmuch as *Cadmus* did nothing but good in all the Places he went to. This therefore cannot be *Horace's* Intent in this Passage. *Tyre* and

Heats burn up the Corn, the Ruler of the Skies always preserving a mild and temperate Air.

The *plundering* Argonauts never attempted to go near this Coast, nor was it ever known to dire Medea; neither the Sidonian Sailors, nor the indefatigable Companions of *famed* Ulysses, ever landed here. Here no contagious Humour hurts the Cattle, no fiery Planet injures the Flocks. This happy Land was set apart by Jove for pious Men, when he first changed the golden Age into one of Brass, and afterwards that of Brass into one of Iron.

By following this my oracular Advice, the Pious may escape the Calamities of these corrupt and unhappy Times.

N O T E S.

and *Sidon* were the chief maritime Towns in the World, and of Consequence held the first Rank for Commerce; and as Merchandize and Deceit are but too often joined together, *Horace* tells us that the *Sidonians* never set their Foot in these *Fortunate Isles*, in order by this to make us understand, that Deceit and Injustice are there unknown.

60. *Laboriosa nec cohors Ulyssæi.*] *Horace* excludes from the *Fortunate Isles* the Companions of *Ulysses*, because they were imprudent, and altogether Slaves to their Passions. It is for this Reason that he says in the second Epistle of his first Book,

*Sirenium voces & Ciræ pocula nosti:
Quæ si cum sociis stultus Cupidusque bibisset.*

*Sub domina meretrice fuisset turpis & excors;
Vixisset canis immundus, vel amica lutosus.*

64. *Ut inquinavit ære tempus aureum.*] The Golden Age was immediately followed by that of Brass; there was between these two an Age of Silver; but as this last retained a great deal of the Golden Age, *Horace* considers them as one.

66. *Vate me.*] For these Migrations were almost never made, but by the Command of an Oracle. *Horace* therefore here cloaths himself with all that Authority, and tells the *Romans*, that they ought to follow his Counsel as an undoubted Oracle, he having the Honour to be one of the Priests of *Apollo*.

O D E XVII.

Horace, in this Ode, disavows all that he had written against Canidia ; but the Manner in which he sings this Recantation, renders it a great deal more satiric and provoking than any Thing he had made against her.

A D C A N I D I A M.

J A M jam efficaci do manus scientiæ ;
 Supplex & oro regna per Proserpinæ,
 Per & Dianæ non movenda numina,
 Per atque libros carminum valentium
 Refixa cœlo devocare sidera,
 Canidia, parce vocibus tandem sacris,
 Citumque retro solve, solve turbinem.
 Movit nepotem Telephus Nereium,
 In quem superbus ordinârat agmina
 Mysorum, & in quem tela acuta torserat.
 Unxere matres Iliæ addictum feris
 Alitibus atque canibus homicidam Hectorem ;
 Postquam relictis mœnibus rex procidit,
 Heu, pervicacis ad pedes Achillei.

5

10

Setosa

O R D O.

Jam jam do manus scientiæ efficaci, & supplex oro per regna Proserpinæ, et per numina Dianæ non movenda, atque per libros carminum valentium devocare sidera refixa cœlo ; O Canidia, tandem parce vocibus sacris, retroque solve, solve turbinem citum.

Telephus movit Nepotem Nereium, in quem superbus ordinarat agmina Mysorum, et in quem torserat tela acuta. Matres Iliæ unxere Hectorem homicidam addictum feris alitibus atque canibus : postquam rex, relictis mœnibus procidit, heu, ad pedes Achillei pervicacis ! remiges

N O T E S.

1. *Efficaci do manus scientiæ.*] Dare manus alicui, to give the Hands to any one, is the same as to yield to him to acknowledge his Power ; and it is a Metaphor taken from the ancient Manner of combating, where the Vanquished gave his Hands to the Conqueror to receive his Chains, and as a Token that he yielded to his Discretion. *Lucretius* in like manner with *Horace*,

— Et, si tibi vera videtur,
 Dedi manus.

“ And if my Reasons appear to you good and valid, give the Hands ;” that is, yield, give up the Point. He gives to Magic the Epithet *efficaci*, but it is by way of Irony.

4. *Per atque libros.*] In the Time of *Augustus* there was still extant the Books or Collection of magical Secrets, and this might be a Collection of what *Zoroastres*, *Hermes*, *Democritus*, and a great many others, had written upon that Subject.

7. *Citumque*

O D E XVII.

For in this Way of Satire and Elogium, there is a great deal more of Salt, and the Impression made is vastly stronger, than by a professed Slandering, or a direct Panegyric.

T O C A N I D I A .

I Submit, I submit, *Canidia*, to the Power of your Art, and humbly pray you by the Realms of Proserpine, the Majesty of Diana which it is dangerous to violate, and by those your conjuring Books which teach to make the very Stars descend, forbear pronouncing your Imprecations against me ; and turn, O backward turn your magic Wheel.

The Grandson of Nereus suffered himself to be overcome by the Prayers of Telephus, tho' he proudly led his Mysian Troops against him, and charged him with a Shower of Arrows. After Priam abandoned Troy, and threw himself at the Feet of Implacable Achilles, a piteous Sight, he gave the Trojan Dames Liberty to embalm the Body of Hector, who had killed his Friend Patroclus, tho' he had destin'd it for a Prey to Dogs and Vultures. *The Enchantress* Circe at last consented that the Bristles should fall off the Skins of

indefa-

N O T E S .

7. *Citumque retro solve turbinem.*] *Turbo* is the same with what was otherwise called *Rbombus* after the Greeks. In my Judgment it was a kind of Wheel made of Iron or Wood, which Sorcerers used in their Enchantments. They rolled it up in small Leather Thongs, and made it turn round, believing that the Motion of this magical Wheel had the Virtue of raising in Men those Passions and Movements which they wanted to inspire. When they had made this Wheel turn round after a certain Manner, and wanted to correct the Effect which it had produced, and make it produce the contrary, they were obliged to make it describe a Circle in an opposite Direction to that in which it had moved before. This is the Reason of *Horace's* saying, *retro solve turbinem*.

8. *Movit nepotem Telephus Nereium.*] *Telephus* was the Son of *Hercules*, King of *Mysia*, and an Ally of the *Trojans*. When the

Greeks landed in his Kingdom, in their Way to Troy, he attacked them vigorously, and slew a great Number of them ; he was wounded by *Achilles* in the Battle, and as he could find no Remedy for his Wound, he went and consulted the Oracle, who answered, He was to expect his Cure from the same Iron which had given him the Wound. Upon this he applied to *Achilles*, who caused some of the Filings of his Lance to be put into the Wound, and by this means effected his Cure.

8. *Nepotem Nereium.*] *Achilles* was the Son of *Thetis*, who was the Daughter of *Nereus*.

11. *Unxere matres, &c.*] The Sense of this Passage is very clear, that the *Trojan* Ladies had the Liberty to perfume the Body of *Hector*, after *Priam* had thrown himself at *Achilles's* Feet, who had resolved to expose it to Dogs and Vultures. Some, instead of *unxere*, read *luxere* ; either of them will do.

Setosa duris exuere pellibus
 Laboriosi remiges Ulyssæi,
 Volente Circe, membra : tunc mens & sonus
 Relatus, atque notus in vultus honor.
 Dedi satis superque pœnarum tibi,
 Amata nautis multum & institoribus. 20
 Fugit juvenas, & verecundus color
 Reliquit ossa pelle amicta luridâ :
 Tuis capillus albus est odoribus.
 Nullum à labore me reclinat otium :
 Urget diem nox, & dies noctem : neque est 25
 Levare tenta spiritu præcordia.
 Ergo negatum vincor ut credam miser,
 Sabella pectus increpare carmina,
 Caputque Marsâ dissilire nænia.
 Quid amplius vis ? ô mare & terra ! ardeo, 30
 Quantum neque atro delibutus Hercules
 Nessi cruore, nec Sicana fervidâ
 Virens in Ætnâ flamma ; tu, donec cinis
 Injuriolis aridus ventis ferar,
 Cales venenis officina Colchicis. 35
 Quæ finis ? aut quod me manet stipendium ?
 Effare : jussas cum fide pœnas luam ;
 Paratus expiare, seu poposceris
 Centum juvencos, sive mendaci lyrâ
 Voles sonari : tu pudica, tu proba 40
 Perambulabis astra fidus aureum.
 Infamis Helenæ Castor offensus vice,

Fraterque

O R D O.

laboriosi Ulyssæi exuere membra setosa pellibus duris, volente Circe : tunc mens et sonus relatus est atque honor notus in vultus.

O Canidia, multum amata nautis et institoribus, dedi satis superque pœnarum tibi. Juventas fugit & color verecundus reliquit ossa amicta pelle luridâ. Capillus est albus odoribus tuis, otium nullum reclinat me a labore : nox urget diem, & dies urget noctem : neque est levare tenta præcordia spiritu. Ergo ego miser vincor ut credam negatum, carmina Sabella increpare pectus, caputque dissilire nænia Marsâ.

Quid amplius vis ? O mare, et terra ! ardeo quantum neque Hercules delibutus atro cruore Nessi, nec fervida flamma virens in Ætna Sicana.

Tu cales officina venenis Colchicis, donec ego cinis aridus ferar ventis injuriolis ? Quæ finis ? Aut quod stipendium manet me ? Effare : cum fide luam pœnas jussas ; paratus expiare, seu poposceris centum juvencos, sive volēs sonari lyra mendaci, tu pudica, tu proba, fidus aureum perambulabis astra. Castor, fraterque magni Castoris offensus vice infamis Helenæ, victi

N O T E S.

15. *Setosa duris exuere pellibus.*] After that Circe had transformed the Companions of Ulysses, she was prevailed upon by his Prayers to restore them to their former Shape. Ho-

mer says, that they even appeared more beautiful, young and handsome, than they had been before.

17. *Tunc*

indefatigable Ulysses's Crew, which she had changed into wild Boars, and that they should again resume their Reason, Speech, and former Features.

Canidia, thou Darling of the Mariners and Traders, too too severely have I smarted for my Insolence to thee ; my Youth is vanished, my blooming Colour is gone, and I have nothing left me on my Brow but a pale withered Skin ; my Head is also covered with grey Hairs *before the usual time* by the Power of your Drugs. Nor can I have the least Ease or Respite from my Pain ; neither Day nor Night can I breathe with Freedom for but one Moment, to refresh my heaving Lungs. Unhappy Wretch that I am, I now know but too well from Experience, what I could not formerly believe, that the *powerful* Charms of the Samnites and Marfi discompose the Heart and destroy our Reason.

What more would you have ? O Sea and Earth ! I burn with a Fire more violent than that which was kindled in the Body of Hercules, by the Blood of Nessus ; nor is the Flame that is nourished in the Bosom of Mount *Ætna* more furious. Yet thou, Forge of Colchic Poisons, continuest to glow till I am reduced to Ashes, and become the Sport of the Winds ? When will you put an End to my Tortures ? Or what Penalty will you inflict upon me ? Speak, I am willing to submit to your Determination, and ready to expiate my Crime in whatever Manner you please.

Do you demand the Sacrifice of an hundred Oxen ? *I will make an Offering of them to you.* Or do you rather incline that on my Harp, which you call insincere, I celebrate your Virtue and your Probity ? In a Moment you shall have a Place among the Stars. Castor, and *Pollux* the Brother of the great Castor, tho' provoked by

N O T E S .

17. *Tunc mens et sonus relatus.*] When *Horace* here tells us, that the Companions of *Ulysses* were restored to the Use of their Reason and Understanding, he differs from *Homer*, who assures us, that notwithstanding their Metamorphosis, they continued to preserve their Reason.

23. *Tuis capillus albus est odoribus.*] *Horace's* Hair was of a white Colour, as he informs us himself in the last Epistle of his first Book. And he attributes this very pleasantly here to the Drugs which *Canidia* had made use of in her Incantments, which magical Drugs he, by way of Irony, calls *odores*.

32. *Sicana.*] The *Sicanians* were the natural Inhabitants of *Sicily*, descended from the *Lestrygonæ* by *Nicanus*, whence they had their Name. They were originally the same with the *Sicilians*, from whom they were distinguished

only by their Name, and the Place of their Abode. They possessed the southern and western Coasts of the Island. The Historian *Timeus*, who was of *Sicily*, and lived under *Agathocles*, treats of the Fable which *Thucydides* advances, that the *Sicanians* came originally from *Spain*, where they suppose the River *Sicanus*, and a City called *Sicana*.

35. *Cales venenis officina.*] The Expression, *cales officina*, is in a peculiar Manner worthy of our Notice. It is the same as if he had said, *She was a Shop of Poisons.* *Porphyrio* has very well remarked, *Ipsam Canidiam officinam venenorum diserte dixit.*

42. *Infamis Helenæ Castor offensus vice.*] *Stesichorus* had made some Verses against *Helen*, and afterwards losing his Sight, imagined that it was *Castor* and *Pollux* who had punished him in this Manner, to revenge the Injury

Fraterque magni Castoris, victi prece
 Ademta vati reddidere lumina.
 Et tu (potes nam) solve me dementiâ,
 O nec paternis obsoleta sordibus,
 Nec in sepulchris pauperum prudens anus
 Novendiales dissipare pulveres.
 Tibi hospitale pectus, & puræ manus;
 Tuusque venter partumeius; & tuo
 Cruore rubros obstetrix pannos lavit,
 Utcunque fortis exilis puerpera.

45

50

ODE

O R D O.

prece, reddidere vati lumina ademta. Et tu (nam potes) solve me dementiâ. O Canidia nec obsoleta sordibus paternis, nec anus prudens dissipare novendiales pulveres pauperum, in sepul-

chris; pectus hospitale, et puræ manus sunt tibi, venterque tuus est partumeius, et obstetrix lavit pannos rubros tuo cruore utcunque exilis fortis puerpera.

N O T E S.

jury done to their Sister; and indeed he was not out of his Conjecture, for no sooner had he satisfied *Helen*, by singing a Recantation, but these two Gods, being appeased, restored him the Use of his Sight. *Plato* has preserved this Piece of History to us, to whom we are also obliged for the Beginning of this Recantation.

46. *O nec paternis obsoleta sordibus.*] The old Scholiast remarks, that they used the Expression *obsoletus sordibus paternis*, of Children born in Adultery. If this be so, *Horace* here reproaches *Canidia*, that she owed her Birth

to the most criminal Kind of Commerce.

47. *Nec in sepulchris pauperum.*] The old Scholiast has very well remarked, that *Horace* speaks here only of the Sepulchres of the Poor, because those of the Rich were commonly inclosed with Walls, and guarded with a great deal of Care, by which means they were not exposed to the Insolence of the Sorcerers. *Virgil*,

*Quem circum lapidum lævi de marmore formas
 Conserit.*

by the Injury done their Sister Helen, yet had the Goodness to pardon the Poet who had defamed her, and, prevailed on by his Prayers, restored him to his Sight, of which he had been deprived. Follow their Example, and as nothing is impossible to you, let me again recover the Use of my Reason; *This I beg of you, Canidia*, who art not stained by a mean and sordid Birth, nor art one of those wicked Sorceresses who disturb the Ashes of the Poor nine Days after they are dead. You have a Heart sensible to Pity, and Hands that were never polluted *with Blood*; you are fruitful, and fill the World with Children, in bearing of which you suffer no Diminution of your Strength.

N O T E S .

And Suetonius, in the Life of Nero, *Denique bustum ejus conspici, nisi humili lævique materia neglexit.*

48. *Novendiales dissipare pulveres.*] Servius has given an excellent Explication of this Passage, in his Remarks upon the Verses of the fifth Book of the *Æneid*,

*Præterea si nona diem mortalibus album
Extulerit.*

Apud majores (says he) ubi quis fuisset extinctus, ad domum suam referebatur unde est:

Sedibus hunc refer ante suis & conde sepulchro.

Et illic septem erat diebus, octavo incendebatur, non sepeliebatur, unde Horatius, novendiales dissipare pulveres. Unde etiam ludi qui in honorem mortuorum celebrantur, novendiales di-

cuntur. “ Among our Forefathers when
“ any one died, he was carried to his own
“ House, where he was kept seven Days, on
“ the eight he was burnt, and on the ninth
“ interred. This is the Reason of Horace’s
“ using the Expression, *novendiales dissipare
“ pulveres*; and the public Shews, which
“ were instituted in honour of the Dead,
“ were also called *novendiales*.” Horace,
therefore, could not have reproached *Canidia* in a severer Manner, than by telling her that she had the Insolence to go and disturb the Ashes of the Dead the same Day they were interred, and at a Time it was customary to pay them the highest Respect.

52. *Fortis.*] Horace says that her Inlyings had not in the least diminished her Strength, to make us understand that they were but feigned. Every Word is full of Satyr and Raillery.

CANIDIÆ RESPONSI O.

The Ridicule of this Answer consists in this, that Canidia takes in a literal Sense all that Horace had said, and declares that her Resentment

QUID obferatis auribus fundis preces ?

Non saxa nudis furdiora navitis

Neptunus alto tundit hibernus fallo. 55

Inultus ut tu riseris Cotyttia

Vulgata, sacrum liberi Cupidinis ?

Et Esquilini pontifex venefici

Impunè et Urbem nomine implêris meo ?

Quid proderit ditâsse Pelignas anus 60

Velociusve miscuiffè toxicum,

Si tardiora fata te votis manent ?

Ingrata misero vita ducenda est, in hoc,

Novis ut usque suppetas doloribus.

Optat quietem Pelopis infidus pater, 65

Egens benignæ Tantalus semper dapis ;

Optat Prometheus obligatus aliti :

Optat supremo collocare Sisyphus

In monte saxum : sed vetant leges Jovis.

Voles modò altis desilire turribus, 70

Modò ense pectus Norico recludere ;

Frustrâque vincla gutturi innectes tuo,

Fastidiosâ tristis ægrimoniâ.

Vectabor

O R D O.

Quid fundis preces auribus obferatis ? Neptunus hybernus non tundit saxa furdiora nudis navitis alto fallo.

Ut tu inultus riseris Cotyttia vulgata, sacrum liberi Cupidinis ? Et tanquam Pontifex Esquilini venefici, et impune impleris urbem nomine meo ?

Quid proderit ditâsse anus Pelignas, miscuiffève toxicum velocius, si fata tardiora votis manent te ?

Visa ingrata ducenda est tibi misero, in hoc, ut usque suppetas doloribus novis. Tantalus infidus pater Pelopis, semper egens benignæ dapis, optat quietem : Prometheus obligatus aliti optat quietem : Sisyphus optat collocare saxum in supremo monte, sed leges Jovis vetant. Sic tu modo voles desilire turribus altis ; modo recludere pectus ense Norico ; tristisque ægrimoniâ fastidiosa frustra innectes vincla gutturi tuo.

N O T E S.

55. Neptunus alto tundit hibernus.] Here is another Instance of the Epithet taken from the Circumstance of Time, and applied to the Person. Neptunus hibernus tundit, for Neptunus tundit hyberno tempore,

56. Ut tu riseris Cotyttia.] Cotys, or Cotytto, was a Goddess, whose Worship first began in Thrace, passed into Phrygia, and thence into Greece. She was the Goddess of Impurity and Debauchery. She did not properly

CANIDIA'S ANSWER.

ment against him proceeded from his having divulged all her magical Secrets, and the Ceremony practised by Sorcerers in their nocturnal Meetings.

WHY do you lose Time in making Supplications to me who will not hear them? Rocks, battered by the stormy Billows of a Winter Sea, are not more insensible to the Cries of the shipwrecked Mariners.

Do you expect to escape unpunished, after having ridiculed and divulged the Ceremonies of Cotytto, and the Mysteries sacred to Cupid? And as if you were the grand Pontiff, *do you think to sit Judge* of all the Enchantments I exercise on the Esquiline Mount, and expose me as a Jest to all Rome, and I not resent it?

What will it avail you to have enriched all the Pelignian Sorceresses, and to have composed the most ready and efficacious Poisons, if you cannot prevent my prolonging your Days beyond what you would wish?

Unhappy Wretch! you must live even against your Will, to suffer from day to day new Torments. Tantalus, the perfidious Father of Pelops, who always pines with a Desire after the Meats which surround and fly from him, earnestly desires, *as well as you*, some Respite. Prometheus, given as a Prey to the Vultur, longs to be delivered from it. And Sisyphus is earnest to rest on the Top of the Mountain the fatal Stone *which he has rolled for so many Ages*; but the Decrees of Jupiter forbid. You, *in like Manner*, wasted by an insupportable Melancholy, shall sometimes attempt to throw yourself headlong from a lofty Tower, sometimes to plunge a Dagger into your Breast, and sometimes to strangle yourself with a Cord, but all in vain, *for Death will refuse to come to your Assistance.* Then shall

N O T E S.

perly preside over the Assemblies of the Sorcerers; but as there were great Irregularities, and much Licentiousness committed in these Meetings, *Horace*, by a very severe Stroke of Satyr, makes *Canidia* herself give them the Name of *Cotytto*.

58. *Et Esquilini pontifex venefici.*] This Verse is somewhat difficult; to understand it aright, we must call to mind that the Grand Pontiff was Arbiter and Judge of all that concerned Religion. *Festus*; *Maximus Pontifex dicitur, quod maximus rerum, quæ ad sacra et*

religiones, pertinent, iudex sit, vindexque contra-macie privatorum magistratumque. In this Verse of *Horace* the Word *tanquam* must be supplied.

60. *Pelignas Anus.*] The *Peligni* were Neighbours to the *Marsi*; all that Country was full of Sorcerers and Sorceresses. *Horace* had served himself of them to oppose their Enchantments to those of *Canidia*, and by that means deliver himself from them.

65. *Optat quietem.*] In the Prayers addressed by *Horace* to *Canidia* he *sate* *re-*

Vectabor humeris tunc ego inimicis eques ;
Meæque terra cedit insolentiæ.

75

An quæ movere cereas imagines,
(Ut ipse nôsti curiosus) & polo
Deripere lunam vocibus possum meis,
Possum crematos excitare mortuos,
Desiderîque temperare poculum ;
Plorem artis in te nil agentis exitum ?

80

O R D O.

Tunc ego eques vectabor humeris inimicis ; terraque cedit insolentiæ meæ.

An ego plorem ergo artis nil agentis exitum in te quæ possum movere imagines cereas, ut

ipse curiosus nosti, et vocibus meis deripere lunam polo, quæ possum excitare mortuos crematos, poculumque desiderii temperare ?

N O T E S.

to move her by some Examples of Mildness and Good-nature which he lays before her ; and in the Answer *Canidia* makes, she shews him, by some Examples of a contrary Nature, that he is to expect no Favour at her Hand : For, says she, *Tantalus*, *Prometheus*, *Sisyphus*, and many more unhappy Wretches, would, as well as you, be delivered from their Torments, but this is a Favour they can by no means obtain from the Gods.

74. *Vectabor humeris tunc ego.*] *Vectari humeris alicujus*, was a Phrase very familiar to the *Greeks* and *Romans*. and meant the same as to triumph over any one, to reduce him to Servitude ; and in this they have imitated the *Hebrews*, who used, in the same Sense, *in-equitare capiti alicujus*.

75. *Meæque terra cedit insolentiæ.*] She means, that she will render *Horace* so unhappy, as to become a dreadful Example to all

shall I have the Pleasure of avenging me of my Enemies, and triumphing over them, and the whole Earth shall submit to my irresistible Power.

Do you imagine, poor Mortal, that I who (as you yourself, led by your Curiosity, have seen) can give Motion to Figures of Wax, call down the Moon from Heaven by the Force of my Inchantments, and re-animate the Ashes of the Dead; that I, who know so well to compose a Potion of Love, *from whose Influence none can be exempt*, shall have the Mortification to see my Art baffled, and have no Effect upon you?

N O T E S:

all Men, and that the whole Earth shall be thereby made to acknowledge her Power. *Insolentia* here is a Power which nothing can resist, which never had an Equal.

79. *Possū crematos excitare mortuos.*] She adds *crematos*, the better to shew her Power and Strength; for to raise up a dead Body, was within the Sphere of the meanest Sorcerer, but to re-animate a Body that had been reduced to Ashes, required an extraordinary Power, as that of *Canidia*.

81. *Plorem artis in te nil agentis exitum.*] It were an endless Task to read all that Interpreters have said upon this Verse, who

have changed it after twenty different Ways, without determining the true Sense of it. *Plorem artis*, &c. Word for Word, *I should have cause to lament on account of my Art, if it were not successful against thee.* We must either supply *causa* or *ergo*. As in *Virgil*,

Iustitiæne prius mirer, belline laborum?

“ Shall I admire you most on account of
“ your Justice, or your glorious Atchieve-
“ ments?

Q U I N T I
H O R A T I I F L A C C I
C A R M E N S E C U L A R E.

This Poem was made by Order of Augustus, in the Year of the City 736. It is in all Respects the Master-piece of Horace, and I question whether Antiquity can furnish us with any Thing so finished and compleat. Carmen seculare, says Julius Scaliger, doctum, plenum, tersum, laboratum. But in order to understand it thoroughly, and read it with Pleasure, it is absolutely necessary to be acquainted with the Origin, and all the Ceremonies of these secular Games, for which it was composed. The Romans had a very great Veneration for the Sybilline Oracles, of which the Decemviri, afterwards the Quindcemviri, were Keepers. When any signal Misfortune happened to the Republic, the Senate commanded the Decemviri to consult these Writings. The Decemviri executed religiously their Orders, and went and made their Report to the Senate, who upon that decreed Sacrifices and Ceremonies.

*In these sacred Writings there was one famous Prophecy to this Effect; That if the Romans, at the Beginning of every Age, should hold solemn Games in the Campus Martius, to the Honour of Pluto, Proserpine, Juno, Apollo, Diana, Ceres, and the Parcæ, or Three Fatal Sisters, their City should ever flourish, and all Nations be subjected to their Dominion. They were very ready to obey the Oracle, and in all Ceremonies used on that Occasion, conformed themselves to its Direction. The whole Manner of the Solemnity was as follows: In the first Place the Heralds received Orders to make an Invitation to the whole World to come to a Feast which they had never seen before, and should never see again. Some few Days before the Beginning of the Games, the Quindcemviri, taking their Seats in the Capitol, and in the Palatine Temple, distributed among the People purifying Compositions, as Flambeauxs, Brimstone, and Sulphur. From
hence*

H O R A C E's

S E C U L A R P O E M.

hence the People passed on to Diana's Temple on the Aventine Mountain, carrying Wheat, Barley, and Beans, as an Offering; and after this they spent whole Nights in Devotion to the Destinies. At length, when the Time of the Games was actually come, which continued three Days and three Nights, the People assembled in the Campus Martius, and sacrificed to Jupiter, Juno, Apollo, Latona, Diana, the Parcae, Ceres, Pluto, and Proserpine. On the first Night of the Feast, the Emperor, accompanied by the Quindecemviri, commanded three Altars to be raised on the Bank of the Tiber, which they sprinkled with the Blood of three Lambs, and then proceeded to burn the Offerings and the Victims. After this, they marked out a Space which served for a Theatre, being illuminated with an innumerable Multitude of Flambeaus and Fires; here they sung certain Hymns composed on this Occasion, and celebrated all Kinds of Sports. On the Day after, when they had been at the Capitol to offer the Victims, they returned to the Campus Martius, and held Sports to the Honour of Apollo and Diana. This lasted till the next Day, when the noble Matrons, at the Hour appointed by the Oracle, went to the Capitol to sing Hymns to Jupiter. On the third Day, which concluded the Feast, Twenty-seven young Boys, and as many Girls, sung in the Temple of Palatine Apollo, Hymns and Verses in Greek and Latin, to recommend the City to the Protection of those Deities, whom they designed particularly to honour by their Sacrifices. The Poem now before us was made for this last Day. Before it was sung, Horace made two Odes to exhort the Chorus's to acquit themselves well in the Part they were to act, and to intreat Apollo to hear their Prayers, and do Honour to his Verse. The first is the twelfth of Book first, and the other the sixth of Book fourth. Horace was at this Time in the Forty-ninth Year of his Age.

Chorus Puerorum & Puellarum.

PHÆBE, silvarumque potens Diana,
 Lucidum cœli decus, ô colendi
 Semper, & culti, date quæ precamur
 Tempore sacro ;
 Quo Sibyllini monuere versus,
 Virgines lectas puerosque castos,
 Dîs, quibus septem placuere colles,
 Dicere carmen.

5

Chorus Puerorum.

Alme Sol, curru nitido diem qui
 Promis & celas, aliusque & idem
 Nasceris ; possis nihil urbe Româ
 Visere majus.

10

Chorus

O R D O.

Chorus Puerorum & Puellarum.

O Phæbe, Dianaque potens silvarum, lucidum decus cœli, ô semper colendi & culti, date quæ precamur tempore sacro ; quo versus Sibyllini monuere virgines lectas, puerosque castos dicere carmen Diis, quibus septem colles placuere.

Chorus Puerorum.

O alme Sol, qui promis & celas diem curru nitido aliusque & idem nasceris, possis visere nil majus urbe Roma.

N O T E S.

1. *PhæbesilvarumquepotensDiana.*] These Hymns, which were sung on the third Day, began always with an Invocation of *Apollo* and *Diana*, because they were sung in their Temple. *Apollo* and *Diana* were *Averrunci*, Gods who averted Calamities, whence they were addressed in these Hymns.

4. *Tempore sacro.*] He calls this a sacred Time, not only on account of the Feasts and Sacrifices which were made to the Gods, but chiefly because the Romans had a particular Veneration for the Beginning of the Age, which always happened in the Beginning of the Twenty third Lustrum, and of the sixth Roman Period, which consisted of Twenty

two Years, at which Time the Year recommenced with the Sun, and the first Day of the Lustrum was found to be the same with that on which the Lustra had been instituted. This Time was to them therefore truly sacred.

5. *Quo Sibyllini monuere versus.*] The ancient Books of the *Sibylls*, which were bought by *Tarquin the Proud*, were burnt in the Time of *Sylla*. Yet there were others of their inspired Writings, or at least Copies or Extracts of them, gathered up in *Greece* and other Parts, upon a special Search made by Order of the Senate, which were kept with the same Care as the former. The Writings became so numerous, and were so filled with

Super-

The Chorus of Youths and Virgins.

PHŒBUS, and thou Diana, Guardian of the Woods, bright Ornaments of Heaven, *Powerful Deities*, who always will be adored, and always were, grant us what we ask on this solemn Occasion, when, by the Order of the Sibylls, two Choirs of select Virgins and chaste Youths sing new Songs to the Tutelar Gods of our *City situate on seven Hills*.

The Chorus of Youths.

Gracious Sun, who, *when you appear* in your bright Chariot, givest us Day, and *by your Absence* deprivest us of it; who, at your Rising, seem always different, and yet the same, may you no where *in your still Course* behold a greater or more flourishing City than Rome.

The

N O T E S.

Superstition and Falshood, that *Augustus*, to put a Stop to the Folly and Madnes of the People, who gave readily into all their Novelties, was obliged to make a select Collection. He ordered above two thousand Volumes to be burnt, and retained only such as bore the true Character of the *Sybill*s. He inclosed them in two Coffers of Gold, and placed them under the Pedestal of the Statue of *Palatine Apollo*. These are the Books of which *Horace* here speaks, and which he calls *Verses*, because they were written in Hexameters.

6. *Virgines lectas puerosque castos.*] They were Children of the first Quality, and must have both Father and Mother alive. For this Reason they were called by the Romans, *Patrimi Matrimi*. This Scruple proceeded from the Aversion they had at every Thing they thought unlucky, or a bad Augury; and as they were persuaded that *Apollo* and *Diana* were the Causes of all the Deaths which happened, they thought it criminal to present a Child whose Father or Mother they had killed.

9. *Alme sol.*] What he had before called

Phœbus, here he calls *Sol*, and *Apollo* in the Thirty fourth Verse; for *Apollo*, *Phœbus*, and the *Sun*, have been always looked upon as the same God, altho' in certain Respects different Functions are frequently attributed to them; but the Reason of *Horace's* changing the Name is, that it was a superstitious Custom among the Heathens, in their Hymns, to give the Gods all their different Names, for fear of omitting any thing that might be more agreeable. In this Piece the Boys call the Son of *Latona*, *Phœbe*, *Alme Sol*, *Apollo*, *Augur*, *decorus arcu*, *acceptus novem Camenis*. And the Girls call the Sister of this God *Ili-thyia*, *Lucina*, *Genitalis*, *Siderum Regina*, *Diana*, and *Luna*.

10. *Aliusque & idem nasceris.*] It is impossible that any thing should be more happily expressed, or serve more admirably to denote the Property of the Day, which, altho' in Appearance always the same, yet by the Motion of the *Sun*, Days different in Number are constituted; for the present Day is not the same with the preceding. and by this means it is that Months and Years are made up.

13. *Rite*

Chorus Puellarum.

Rite maturos aperire partus
 Lenis Ilithyia, tuere matres;
 Sive tu Lucina probas vocari,
 Seu Genitalis.

15

Diva, producas sobolem; Patrumque
 Prosperes decreta super jugandis
 Feminis, prolisque novæ feraci
 Lege maritâ.

20

Chorus Puerorum & Puellarum.

Certus undenos decies per annos
 Orbis ut cantus referatque ludos
 Ter die claro, totiesque gratâ
 Nocte frequentes.

Vosque

O R D O.

Chorus Puellarum.

O Ilithyia rite lenis aperire partus maturos,
 tuere matres, sive tu probas vocari Lucina, seu
 Genitalis. O Diva, producas sobolem, prospe-
 resque decreta Patrum super feminis jugandis,

legeque marita feraci prolis novæ.

Uterque Chorus.

Ut orbis cerbus per decies unde nos annos re-
 ferat cantus, ludosque frequentes ter die claro,

N O T E S.

13. Rite maturos aperire partus lenis Ilithyia.] The Goddess Ilithyia is the same with Diana, who presided over Women in Childbed, and was adored under the Names of Lucina, Ilithyia, and Genitalis. See Ode Twenty second, Book third, *Ilithyia lenis aperire*, for *Ilithyia quæ leniter aperis*.

15. Sive tu Lucina probas vocari.] This is taken from the solemn Custom of Invocations, in which, out of Fear that they might not address the Gods by the Names they were best pleased with, it was usual to say, "Or whether you rather chuse to be addressed by such and such a Name;" or, as *Catullus* says to Diana, *Sis quocunque sancta nomine*.

17. Patrumque prosperes decreta.] He says *decreta patrum*, because when the Prince

wanted to enact a Law, he spoke of it to the Senate, and if the Senate found the Things just, they made it be proposed to the People, whose Suffrages it must have, before it could be established into a Law.

18. Super jugandis feminis.] Horace speaks here rather of Women than Men, because he addresses Ilithyia, or the Moon, who had a particular Care of married Women, as *Apollo* had of the Men. Moreover, the Law, of which Mention is here made, favoured chiefly the Women. For, among other Articles, it was permitted, that not only the Commons, but even the Patricians, the Senators only excepted, might espouse Freed-women, or the Daughters of Freed-women.

19. Prolisque novæ feraci lege marita.] *Theodorus Marcilius*, *Torrentius*, and *M. Le Fevre*

The Chorus of Virgins.

Good Ilithyia, who presidest over Births, whether thou art pleased to be called by the Name of Lucina, or that of Genitalis, take Care of our teeming Dames. Kind Goddess, give a numerous Offspring to the Romans, and blest the Decree the Senate hath made in favour of Marriage, which we hope will prove a fruitful Supply of Subjects to the State.

The Chorus of Youths and Virgins.

May the stated Revolution of one hundred and ten Years renew these Songs, and these solemn Games, which we celebrate with so much Pomp and Devotion three bright Days and three agreeable Nights.
And

N O T E S.

Feure, have very well remarked, that *lex marita* is not here the same with *lex Julia Popæa*, *Augustus* not publishing this Law till towards the End of his Reign, seventeen Years after *Horace's* Death, but *lex Julia de maritandis ordinibus*. This Law was enacted by *Augustus* a few Months before *Horace* made this Poem, and the Poet took care not to omit a Circumstance so proper to enter into a Hymn addressed to the Gods for the Prosperity of the Empire, as this Law was expressly made to promote and encourage Marriage, the Source of Life.

21. *Certus undenos decies per annos.*] This is the true Reading, and not *certus ut denos*, &c. for the Secular Games were not celebrated at the End of every hundred Years, as some learned Men have imagined, but at the End of every hundred and ten Years, *undenos decies per annos*. This appears, by the Law itself, to which they owe their Rise, I mean, by the Oracle of the *Sibylls*, which begins with these Words; "But when an Age, which
" is the longest Measure of the Life of Man,
" and which takes in the Space of an hundred and ten Years." This may be further evinced by observing the different Periods in which these Games were celebrated.

The first were held in the Year of the City 297, under the Consulship of *M. Valerius* and *Sp. Virginus*.

The second in the Year 407, under the Consulship of *Valerius Corvinus* and *Petilius*.

The third in the Year 517, under the Consulship of *Lentulus* and *Varus*.

The fourth in the Year 627, under the Consulship of *Emilius Lepidus* and *Aurelius Orestes*.

And the fifth, which were under *Augustus*, were held in the Year 736, *Furnius* and *Silanus* being Consuls.

Any one that will be at the Trouble to compute, will find that there has always been about one hundred and ten Years between every two Times of Celebration; and this could not happen otherwise, because it was always at the Beginning of the Twenty-third Lustrum, as I have already taken notice on the fourth Verse. The Successors of *Augustus* did not observe this Space of Time in the Celebration of these Games, which were entirely abolished under *Constantine* and *Constantius*. And *Zozimus* makes no Scruple to attribute the Fall of the Roman Empire to this Omission.

23. *Ter die claro, totiesque grata.*] The Secular Games continued three Days and three Nights. Besides that the Number Three was mysterious, I further imagine that this Institution had an Allusion to the Triplicity of *Phæbus*, of *Diana*, and the *Destinies*.

Vesque

Vosque veraces cecinisse Parcæ,
 Quod semel dictum est, stabilisque rerum
 Terminus servet, bona jam peractis
 Jungite fata.

25

Fertilis frugum pecorisque tellus
 Spiceâ donet Cererem coronâ :
 Nutriant foetus & aquæ salubres,
 Et Jovis auræ.

30

Chorus Puerorum.

Condito mitis placidusque telo
 Supplices audi pueros Apollo :

Chorus Puellarum.

Siderum regina bicornis audi,
 Luna, puellas.

35

Chorus

O R D O.

totiesque gratâ nocte. Vosque Parcæ veraces cecinisse quod semel dictum est, stabilisque terminus rerum servet, jungite fata bona fatis jam peractis. Tellus fertilis frugum pecorisque donet Cererem corona spicea; & aquæ salubres et auræ Jovis nutriant foetus.

Chorus Puerorum.

O Apollo, mitis placidusque audi pueros supplices, condito telo:

Chorus Puellarum.

O Luna bicornis, regina siderum, audi puellas.

N O T E S.

25. *Vosque veraces cecinisse Parcæ.*] After *Ilithyia*, or *Diana*, who presides over Women in Childbed, *Horace* addresses the Destinies, because they were aiding to *Diana* in this Office. The Reason is evident. The *Sibylls* had expressly ordered that Sacrifices should be offered to them the first Night. *Nox quando supervenerit, sole abscondente suam lucem, sacrificato omnium generatricibus Parcibus agnos & capras.*

26. *Quod semel dictum est, stabilisque.*] This Passage is very difficult, nor is what Interpreters have said upon it at all satisfying. What appears to me most reasonable is this; *Quod semel dictum est*, is a Periphrasis to express Truth itself, which is always unchangeably the same. Instead therefore of saying, that the Prophecies and Decrees of the De-

stinies are irrevocable, he says, "That they sing truly what is never said but once;" that is, what they sing is invariable, and subject to no Change. *Cicero* says of *Cæsar* in much the same Manner; *Eum facile exoravi, Cæsar, tum semel exorari soles*; that is, when he once granted a Pardon, there was no ground to apprehend that he might change his Mind, and that it would not be needful to apply to him a second Time for the same Favour. *Quod semel dictum est*, is properly the same with *fatum constans irrevocabile*. For the Laws of Providence have been but once made and proclaimed, nor are they capable of Change.

29. *Fertilis frugum.*] These four Lines are incomparable, and *Horace* in them gives an admirable Description of what in Ode fifth, Book fourth, he calls *alma faustitas*, which is the

And ye fatal Sisters, whose Prophecies are ever true, and whose Decrees, always irrevocable, never fail to have the Effect that ye designed, add happy Times to those ye had the Goodness already to grant us, that the Earth abounding with Fruits and Cattle, may present Ceres with a Crown of *golden* Ears of Corn, and that the tender Brood of our Herds may have wholesome Water to drink, and a temperate Air to breathe in.

The Chorus of Youths.

Apollo, be so good and gracious to sheath your *deadly* Arrows, *unbend* your Bow, and vouchsafe to hear the Desires of thy suppliant Youths.

The Chorus of Virgins.

Diana, Queen of the Stars, who appearest beautiful with your Crescent, favourably hear *the Prayers* of thy Virgins.

The

N O T E S.

the Bounty of the Gods. The two first Verses are to ward off Famine, and the two others to ward off the Plague and Mortality; and this was what they usually desired of the Gods in the Secular Poems. It is for the same Reason that in Ode Twenty first, Book first, *Horace* says to the two Choruses of Youths and Virgins.

*Hic bellum lachrymosum, hic miseram famem,
Pestemque, à populo & principe Cæsare, in
Persas atque Britannos
Vestrâ motus aget prece.*

31. *Nutriet fœtus.*] The Petitions *Horace* put up here, that the Earth may offer to *Ceres* a Crown of the Ears of Corn, that wholesome Waters and a salutary Air may nourish the Young of the Flocks, and make them grow, puts it beyond all question that these Secular Games of *Augustus* were celebrated according to ancient Custom during the Feasts called *Palilia*, about the End of *April*.

33. *Condito mitis placidusque telo.*] This is imitated from *Homer*, who says, that when *Apollo* bends his Bow, he sends a Contagion. The Reader may consult the Remarks upon these Lines of the tenth Ode of Book second,

— *Neque semper arcum
Tendit Apollo.*

And those of *Servius* upon the 138th Verse of the third Book of the *Æneid*,

Corrupto Cœli tractu.

The Prayer which *Horace* here makes to *Apollo* ought to be explained according to this Sentiment: For in any other Sense the Arrows of that God are far from being dangerous, on the contrary, they often bring Safety and Health into the Places where they come; which Contrariety is owing to this, that a Contagion is sometimes occasioned by an excessive Moistness in the Air, and this last is dissipated by the Sun.

36. *Audi luna puellas.*] Care has been taken to distinguish the two Choruses, and, to mark when they speak together, and when they speak the one after the other; for the Choruses were separated by the express Command of the Oracle; "Let the Virgins make a distinct Chorus by themselves, and the Youths another." This Distinction adds great Light to the Poem.

Chorus Puerorum & Puellarum.

Roma si vestrum est opus, Iliæque
Littus Etruscum tenuere turmæ,
Jussa pars mutare lares & urbem
Sospite cursu :

40

Cui per ardentem sine fraude Trojam
Custus Æneas patriæ superstes
Liberum munivit iter, daturus
Plura relictis :

Dî probos mores docili juventæ,
Dî senectuti placidæ quietem,
Romulæ genti date remque, prolemque,
Et decus omne.

45

Quique vos bobus veneratur albis
Clarus Anchisæ Venerisque sanguis,
Imperet bellante prior, jacentem
Lenis in hostem.

50

Jam mari terræque manus potentes
Medus, Albanasque timet secures :
Jam Scythæ responsa petunt, superbi
Nuper & Indi.

55

Jam fides, & pax, & honor, pudorque
Priscus, & neglecta redire virtus
Audet ; apparetque beata pleno
Copia cornu.

60

Chorus

O R D O.

Uterque Chorus.

Si Roma est vestrum opus, turmæque Iliæ tenuere littus Etruscum sospite cursu, pars jussa mutare lares et urbem, cui castus Æneas superstes patriæ, sine fraude munivit iter liberum per ardentem Trojam, daturus plura relictis. Dii date mores probos juventæ docili. Dii date quietem placidæ senectuti, remque, pro-

lemque, et omne decus Romulæ genti. Clarusque sanguis Anchisæ Venerisque, qui veneratur vos albis bobus, imperet prior hoste bellante, lenis in hostem jacentem. Jam Medus marique terræque timet manus potentes, securesque Albanas : jam Scythæ et Indi nuper superbi petunt responsa. Jam fides, et Pax, et Honor, Pudorque priscus, et Virtus neglecta audet redire, Copiaque apparet beata pleno cornu.

N O T E S.

37. *Roma si vestrum est opus.*] Rome may be said to be the Work of Apollo, because it was a Colony of Troy, of which Apollo was the Founder, and because the Trojans settled in Italy, and founded Rome by his express Order.

41. *Cui per ardentem sine fraude Trojam.*] Servius explains this Passage in his Remarks

upon the first Book of the Æneid, and says, that Horace here adds the Word *sine fraude*, to vindicate Æneas from the Reproach cast upon him, of betraying his Country to save himself. But that learned Grammarian is certainly very much deceived ; Horace was too wise and discreet to renew in the Minds of his Countrymen a Suspicion of that Nature upon

The Chorus of Youths and Virgins.

Powerful Deities, as Rome is the Work of your Hands; as, in Obedience to your Oracles, the Trojan Troops landed on the Tuscan Shore, under the Conduct of pious Æneas, who brought them safely through the Flames of Troy, to put them in Possession of an Empire more flourishing than that they left, inspire our docile Youth with virtuous Principles. Grant to our Aged a *retired and* pleasing Rest, and to the Romans in general a numerous Offspring with Riches and Honour.

Above all, ye Gods, may our great Prince, the illustrious Descendant of Venus and Anchises, who now offers on your Altars a Sacrifice of white Bulls, ever reign over us, triumphing over his Enemies, *and* pardoning those who submit to his Mercy. The Mede is already alarmed at our Power by Sea and Land, and dreads the Roman Arms. The Scythians, and Indians, who were but lately *so very* haughty, now obey our Orders with intire Submission. Now Sincerity, and Peace, and Honour, ancient Modesty, and Virtue long neglected, dare shew their Heads again, and rich Plenty pours on us her rich Store from her bountiful Horn.

NOTES.

The

upon so solemn an Occasion as this. He knew very well that such an Excuse would have been far from satisfying *Augustus*, and that to please him he must seem ignorant that ever any such Crime had been laid to *Æneas's* Charge. *Sine fraude* is the same as *sine noxa*, *sine damno flammæ*, without sustaining any Hurt from the Flames, as in Ode nineteenth, Book second,

*Nodo coerces wiperino
Bistonidum sine fraude crines.*

45. *Di probos mores docili juventæ.*] These four Lines appear to me admirable, and full of a Decorum and Comeliness that can never be enough commended. What we ought chiefly to beg of Heaven for the Youth is Probity and Good-Manners; for Old-Age, Quiet and Repose; but as for what we commonly call Glory and Prosperity, or a flourishing State, this should be asked for the People in general, and the whole Empire.

49. *Quique vos bobus veneratur albis.*] It appears, by this Passage, that at the singing this Hymn the Emperor was present in Person, and offered a Sacrifice of white Bulls to *Apollo*, *Diana*, and *Jupiter*; the Cere-

mony concluded with the Sacrifice and singing of this Hymn. The Emperor was at the Head of the *Quindecimviri* who offered this Sacrifice, or we may rather suppose was himself one of the *Quindecimviri*, as is evident from a Medal, where may be seen the Head of this Prince, with these Words, *Augustus Tr. Pot. VII*, and on the Reverse a Pillar, with this Inscription, *Imp. Cæs. Aug. Lud. Sac.* on the Right and Left of the Pillar, *XV. S. F.* that is, *Quindecimviris sacris faciundis*.

54. *Albanas secures.*] The Roman Power. Rome, which was at first a Colony of *Alba*, afterwards gave Law to that City. *Tullus Hostilius* caused it to be destroyed, transferring the Inhabitants to Rome, and incorporating the Nobles with the Senate.

57. *Pudor priscus.*] The Laws established by *Augustus* for the Celebration of these Secular Games, furnished a present Example of his Attention to the Regulation of Manners. According to *Sueton*. he forbade the Youth of either Sex to appear at these nocturnal Ceremonies, unless accompanied by some one of their Parents, who might have a close Eye over them, and be responsible for their Conduct.

But

Chorus Puerorum.

Augur, & fulgente decorus arcu
Phœbus, acceptusque novem Camenis,
Qui salutari levat arte fessos

Corporis artus ;

Si Palatinas videt æquus arces,
Remque Romanam, Latiumque felix,
Alterum in lustrum, meliusque semper
Proroget ævum.

65

Chorus Puellarum.

Quæque Aventinum tenet Algidumque,
Quindecim Diana preces virorum
Curet ; & votis puerorum amicas
Applicet aures.

70

Chorus Puerorum & Puellarum:

Hæc Jovem sentire, Deosque cunctos,
Spem bonam certamque domum reporto,
Doctus & Phœbi chorus & Dianæ.
Dicere laudes.

75

O R D O.

Chorus Puerorum.

Phœbus Augur, et decorus arcu fulgente, acceptusque novem Camenis, qui arte salutari levat fessos artus corporis, si æquus videt arces Palatinas, proroget remque Romanam, Latiumque felix in alterum lustrum, ævumque semper melius.

Chorus Puellarum.

Dianaque quæ tenet Aventinum Algidumque

curet preces quindecim virorum, et applicet aures amicas votis puerorum.

Chorus Puerorum & Puellarum.

Ego chorus doctus dicere laudes Phœbi et Dianæ reporto domum spem bonam certamque Jovem cunctosque Deos sentire hæc.

N O T E S.

But the Poet had moreover in his Eye the Laws enacted by *Augustus* the preceding Year, *de pudicitia, de maritandis ordinibus, &c.*

65. *Si Palatinas videt æquus arces.*] *Horace* says here *Palatinas arces*, because this Hymn was sung in the Temple of *Palatine Apollo*, which had been consecrated to him by *Augustus*.

67. *Alterum in lustrum.*] *Lustrum* is here the same with *ævum* in the following Verse.

Alterum in lustrum, to the coming of another Age. For the Age begun with the Twenty third *Lustrum*, which was the most solemn of all. *Martial* for this Reason calls it *ingens Lustrum* in the first Epigram of his fourth Book.

67. *Meliusque semper proroget ævum.*] This is taken from the Form of Prayer used on these Occasions, *Ut Dii populi Romani res majores, amplioresque facerent.*

69. *Aven-*

The Chorus of Youths.

Phœbus, thou God of Auguries, who graced with thy shining Bow, art so agreeable to the Nine Muses, and by thy salutary Art, dost raise the Languid, *and renews their Strength*, if, with a favourable Eye, thou lookest on these stately Buildings of Mount Palatine, *where we adore thy Deity*, preserve the Empire in this flourishing State to another Age, and, *if it is possible*, add from Age to Age something to its Grandeur.

The Chorus of Virgins.

And thou, Diana, who art adored on *the sacred Hills of Aventine and Algid*, hear the Prayers of the Quindecemviri, and give a gracious Ear to the Requests of these Youths.

The Chorus of Youths and Virgins.

We, who have been chose, and taught thus to sing the Praises of Phœbus and Diana on this solemn Festival, return home with assured Hope that Jupiter, and all the other Gods *we have invoked*, will grant *to the Empire* all the Favours we have requested of them.

N O T E S.

69. *Aventinum.*] *Aventinus*, the third King of *Alba*, and Successor of *Romulus Silvius*, gave his Name to the Mountain in which he was interred, and which was afterwards inclosed within the Walls of *Rome*. The *Tiber* watered the Foot of this Mountain, which was separated from the rest by a Marsh. Some pretend that the *Latin* Name of this Mountain came from the *Sabines*, who brought it with them to *Rome*, to preserve the Name of the Province they had quitted, which was called *Aventinus Pagus*, from the River *Avens* running through it.

70. *Quindecim virorum.*] The Oracles of the *Sibylls* which concerned the *Roman* Empire, were anciently put in a Coffer, and deposited under Ground in the Capitol. The keeping of them was intrusted to two Priests, who were called *Duumviri sacrorum*. Their principal Employment was to consult these Books in the pressing Exigencies of the State,

which was to be done only by the express Order of the Senate. In 388, eight more were added to the two first, and afterwards the Number was increased by *Sylla* to fifteen. The Capitol being burnt in 671, these Books of the *Sibylls* perished in the Flames. *Sylla* rebuilt the Capitol, and the Senate sent three Deputies into *Ionis*, to collect all that they could of the Writings of the *Sibylls*. These were preserved with the same Veneration as the former till the Time of *Honorius*, under whom they were burnt by *Stilico* at the Command of that Emperor.

74. *Spem bonam certamque.*] The Hope here spoken of was this, that these Games had been celebrated with great Pomp and Solemnity, and exactly agreeable to the Command of the Oracle; for it was on these Conditions the *Sibyll* had promised that the *Roman* Empire should always flourish.

The Chain of Mountains

The Chain of Mountains is a range of mountains in the State of New York, extending from the Hudson River to the Lake of the Clouds. It is the highest range of mountains in the State, and is the source of many of the great rivers of the State. The mountains are composed of granite, and are covered with a dense forest of spruce, fir, and hemlock. The climate is cold and severe, and the snow lies on the mountains for many months of the year.

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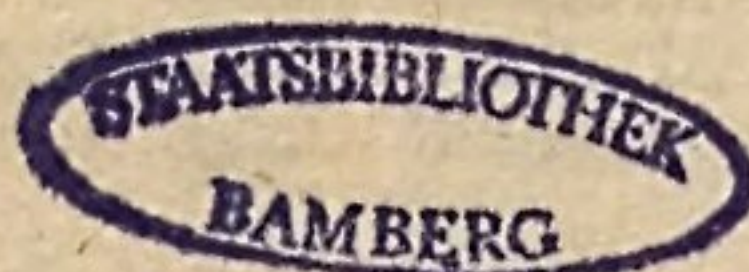
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Horatius Flaccus, Quintus, v65-v8

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Bd.: 1.

London 1760

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